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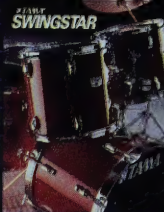
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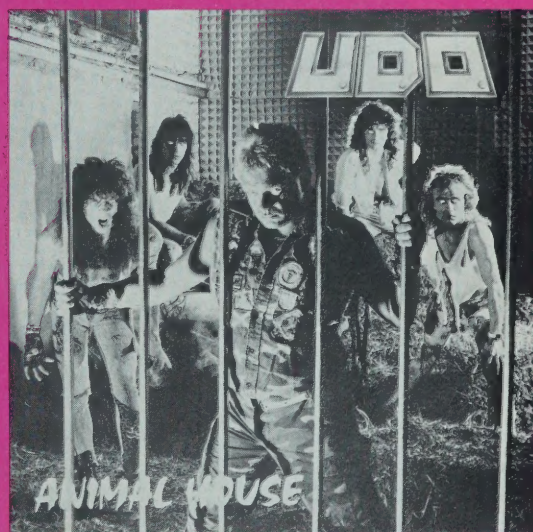


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# ROOTS

## Edward Van Halen

by Elston Hartwig

Each month *Hit Parader* sojourns back in time with a noted rock and roll celebrity to find out about his formative years. This issue's time traveler is none other than the fastest fingers alive, Edward Van Halen.

If there was ever a person born to be a musician, Edward Van Halen is it. From his earliest days in Holland, Ed and his brother Alex were surrounded by music. His father was a classically trained saxophonist who not only appeared with countless orchestras, but later made a guest appearance on Van Halen's second LP. The Van Halen home was always littered with instruments of all descriptions. Growing up in such an environment made Edward appreciate the wonders of music from a very young age.

"I guess I started piano lessons when I was about five or six," he said. "I really liked the piano, but I didn't like the teacher. I was always being told how to do certain things and how not to do others. I just wanted to make music; how I made it wasn't that important to me. Having to sit and practice for hours really turned me off the piano. I still love the instrument, and a lot of the songs I've written have been done on keyboards, but that kind of rigid training was always a turn off for me."

By the time Ed was ready to enter high school, his family had migrated from Holland to the sunny shores of southern California. There, Edward's musical training continued. Believe it or not, his next instrument was a set of drums he earned by taking on an early morning paper route. Ironically, just about the same time Ed was first hitting the drums, Alex was beginning to play around with a cheap acoustic guitar he had picked up. Then one day, as legend has it, Ed came home and found Alex sitting at the drum kit wailing away. Right then Ed decided drums weren't his instrument and he picked up Al's guitar instead.

From there, Edward's dedication to the guitar became fanatical. He

often locked himself away in his room, listening to Cream albums over and over, carefully dissecting Eric Clapton's lead lines. Then he would recreate the solos, adding his own flourishes here and there. Soon Ed graduated to his first electric guitar, which he quickly customized to meet his needs, and he slowly began to create a style and sound all his own.

"I've always had a very simple attitude about music," Ed explained. "If it sounds good, it is good. I remember when I was going to school and this one teacher I had in a music appreciation class asked me to come up and play guitar for the class. When I got finished, he really criticized me for using bad technique and not following what he had been teaching. At that point

I just turned to the class and said, 'Hey, did it sound good?' They all went 'Yeah!' That was all I needed to hear, but I don't think the teacher was too happy with me after that."

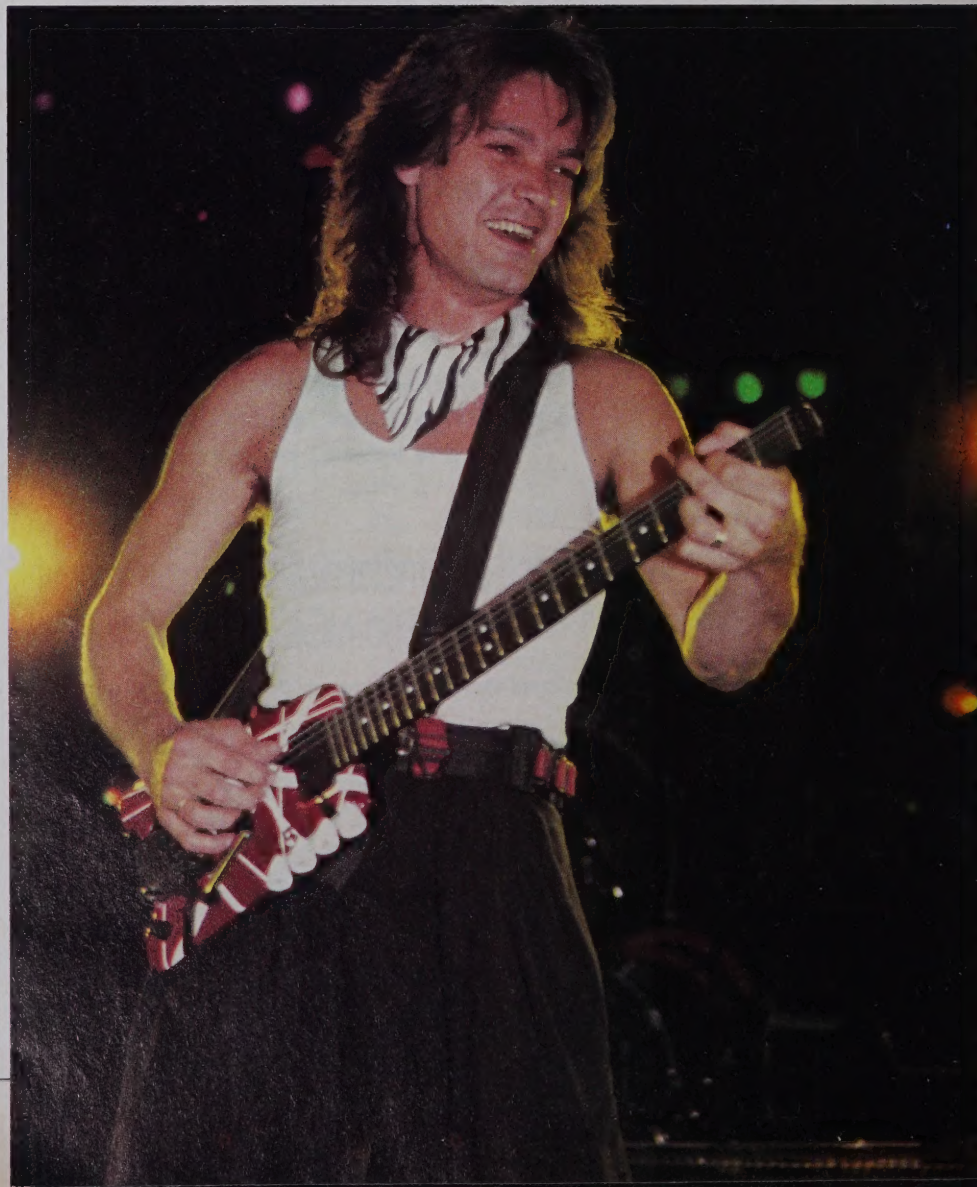
Despite his rebellious attitude, Edward's unique playing style quickly made him a name on the L.A. club scene. Along with Alex, he was in a succession of bands that went by names like Rat Salade and Mammoth, where he handled the lead vocals as well as guitar duties. Soon, however, the pair stumbled upon bassist Michael Anthony and a young, brash vocalist named David Lee Roth, and Van Halen was born. The rest, as they say, is history.

"There was something about those early days that was very special," Ed stated. "We knew we

were doing something different, something kind of unusual, and it was really fun to be part of. The club scene in L.A. was a little different than it is today. There weren't a lot of bands running around playing hard rock. Back then, the L.A. sound was thought to be like Jackson Browne and the Eagles, but I think we changed all that.

"It's all been a lot of fun," he added, "and music is just as much fun today as ever. That's what I like about music. It can grow with you and fit your moods. If I played the things I'm writing now for me when I was a kid, I wonder if I'd like 'em. I think I would. Everything in my life has kind of flowed altogether that way — it's cool." □

Edward Van Halen: "I've always had a very simple attitude towards music."



Anamaria DiSanto



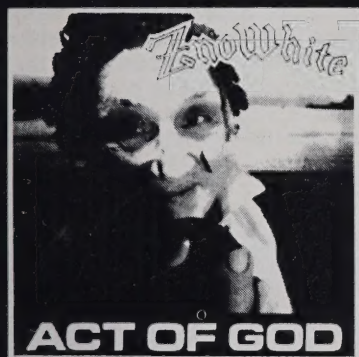
# THE HARD AND THE FAST.



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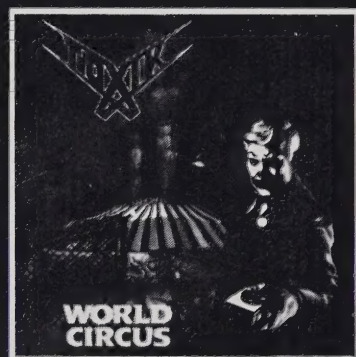


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# INFORMATION CENTER

Bad News Is Good News Dept.: It seems that **Motley Crue** has turned the difficulty **Nikki Sixx** suffered through a few months back into something positive. You may recall that last December, Mr. Sixx ended up in the hospital after a night of heavy partying with his pal **Slash** of **Guns N' Roses**. Nikki's childish behavior landed him in the hospital and forced the Crue to cancel their European tour. But with a bit of free time on their hands, instead of sitting around and sulking, the Crueters have gone back into the recording studio to lay down tracks for a new LP. With any luck, the disc should be out by late summer.

\*\*\*\*\*

In case you haven't heard, it's now official! America's first **Monsters Of Rock** festivals will be starting next month. The massive tour, which will feature **Van Halen**, the **Scorpions**, **Dokken** and **Metallica**, will appear in

twenty five selected cities throughout the country, providing metal heads with a day of music they won't soon forget. Rumors abound that other acts will be added to the Fearsome Foursome listed above at certain dates making for day-long metal spectacles.

\*\*\*\*\*

Don't be surprised if **Dokken's** next LP is a live set culled from various dates on the band's first headlining tour. Since the Dokken dudes are intent on maintaining their album-a-year schedule, and they plan on staying on the road throughout 1988, the live disc seems to be more and more likely. "All I know is that we're recording a lot of the dates," vocalist **Don Dokken** smirked. "We'll have to see what happens with those tapes."

\*\*\*\*\*

Keep an eye out for **Anthrax'** new

LP, **State Of Euphoria**, the New York metal merchants' heaviest LP yet. "We haven't sold out at all," guitarist **Scott Ian** said. "People are saying this record should sell a lot of copies and we hope it does. But that's going to be because people like **Anthrax**, not because we've turned into wimps."

\*\*\*\*\*

## TIDBITS AND ASIDES

Is **David Lee Roth** contemplating more changes in his band?... Is guitarist **Jimmy Page** planning to join former bandmate **Robert Plant** for a series of special mid-summer concerts?... Is **Ozzy Osbourne** planning to take **Lita Ford** on the road with him as an opening act now that they're both being managed by Ozzy's wife, Sharon?... Is **Def Leppard** contemplating a live home video?

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# SANCTUARY Good 'n Lucky

Seattle Rockers Score Bullseye With **Refuge Denied**.

by Andy Secher

Sanctuary is one of those bands who just seems to have luck on their side. How else would you explain landing a record deal with a major label after playing a total of only three live shows? How else would you figure them to convince Megadeth's Dave Mustaine to produce their debut LP, *Refuge Denied*? And how else would they have managed to transform their remake of the old Jefferson Airplane hit, *White Rabbit*, into a major radio and MTV hit? There's no doubt that vocalist Warrel Dane, guitarists Lenny Rutledge and Sean Blosil, drummer Dave Budbill and bassist Jim Sheppard have had good fortune shine down on their heavy metal heads. But make no mistake about it, these Seattle natives can rock their asses off, too.

"We've been very fortunate to get involved with the people we have," Rutledge explained. "Having someone like Mustaine working with us was great, and now we're being managed by the same guy who handles Megadeth, so that's been a big help too. But we don't want people to think we were handed anything because we knew the right people. If we weren't a real good band, nobody would have been that anxious to help us."

Formed by Rutledge and Blosil in early 1985, within a year Sanctuary lineup had been set and

the band went into a local recording studio to cut some demo tapes. Not knowing exactly what to do with their finished product, they took advantage of a King Diamond/Megadeth tour package that was passing through town and got their demo to Mustaine. All they wanted was his opinion — what they got was a great deal more.

"We figured we had nothing to lose by trying to get Dave to listen to our tape," Rutledge explained. "We had never met him, and he didn't know who the hell we were, but because we knew the security people at the hall where Megadeth was playing, we got backstage and gave him the tape. We talked a while, and he invited us back to his hotel after the show for a drink. Well, one drink led to another, and before too long we were all pretty wasted. That's when we got him out to our car and had him listen to the tape. He really liked it, and he told his manager — who now is our manager too — about us."

"Keith, our manager, decided to finance our going into the studio to do an entire album," he added. "And Dave agreed to produce it. So we went into the studio with a bunch of material and we were ready to go. But we weren't prepared for how hard Dave can work. He likes to work 18 hours a day, every day. After a few weeks in the studio, we were totally exhausted, but Mustaine just kept going — he's amazing. But he got great

performances out of us. We're real happy about how the album turned out."

Tracks like *Terminator Force*, *Battle Angels* and *Veil Of Disguise*, show that Sanctuary know how to put the pedal to the metal with the best of 'em. Mixing the power of thrash with the accessibility of more mainstream efforts, *Refuge Denied* is a quintessential metal album for the late 1980s.

"We like playing music that has a tough, dark quality to it," Rutledge said. "But I don't like it when people call us a black metal band. We're not the kind of band to have any of those satanic messages in our songs. We like to sing about things like war and death — especially the fear surrounding World War III. But I think we take a rather intelligent approach to it. We sing about the dangers of war, not just the blood and guts."

"We're very pleased by the reaction Sanctuary has gotten already," he concluded. "But we're still not satisfied. We think that if we can get on the road and let people see us live, that will really help our career. Obviously, there's been some talk that if Megadeth goes out as a headliner after they finish their tour with Dio, we may get to open for them. That would be great. It would be nice to have Dave around to tell us what we're doing wrong. But we think that once the fans get to see us, they'll really like what we're doing." □

Lynn Debon



Sanctuary (left to right): Sean Blosil, Dave Budbill, Lenny Rutledge, Warrel Dane, Jim Sheppard.



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# Out to LUNCH

# AEROSMITH

by Jodi Summers

Each month *Hit Parader* takes rocks biggest stars out to lunch to find out if food really does make the man. This month's lunch munchers are those Bad Boys from Boston, Aerosmith, who share some of their strangest memories with us.

"The strangest thing that's ever happened to me onstage was seeing Steven fall down and not get up. It's frightening. You fear for his life. It puts an awful feeling in the pit of your stomach. Then you have to stop the set and find out what's wrong with him. It's a terrible moment — you don't want to forget it but you don't want to repeat it. Unfortunately, Steven collapsed more than once."

Brad Whitford

"Steven was the extreme example of the substance abuse that was going on in Aerosmith back in the late '70s. Joe was in there quite a bit too. I always thought of myself as Mr. Moderate, but looking back, I see that I could have played twice as good onstage at any given time if I hadn't been hitting the Jack Daniels. I know how I play now, and there's a huge difference. The more time goes by, the more I wonder — 'My God, how did I ever do it? How did I ever get up there so inebriated and get through shows without totally losing it?'"

Tom Hamilton

"I knew I had to do something to confront my addiction. So for a period of a month, I went every night to a course in Boston of a psychological nature. There I was effectively humiliated by being asked to publicly recall the times when I made an asshole of myself in front of friends and couldn't stand up long enough to carry through a show. That treatment made me realize things about myself and forced a change in my attitude."

Steven Tyler

"I owe a lot to a guy named Tim Collins who's

now Aerosmith's manager. After I left Aerosmith and formed the Joe Perry Project, I was in a real bad way. Tim became that band's manager and kept me from going to jail — literally — and also got me off the drugs and booze."

Joe Perry

"Imagine living your life with a 100 pound weight on your shoulders. If you had to do that, you'd probably develop some pretty strong muscles. And then when you throw the weight off, my God, you're Superman."

"That's Aerosmith now. We can see clearly now, unlike all those years of playing under that haze of pot, booze and whatever else."

Tom Hamilton

"Aerosmith is intense now because we're focused. We know exactly where we're going, we know how to do it and nothing gets in the way. It's quite powerful; it's really a rush. There are just these incredible high points. Things have changed a lot from the old days."

Brad Whitford

"I know who I am now."

Steven Tyler

Jodi Beth Summers



Aerosmith's Perry, Tyler and Hamilton: "Imagine living your life with a 100 pound weight on your shoulders."



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Keep up the good work!! I'll be ordering more of your tapes in a few weeks. Thanks again for the *great* lessons!!

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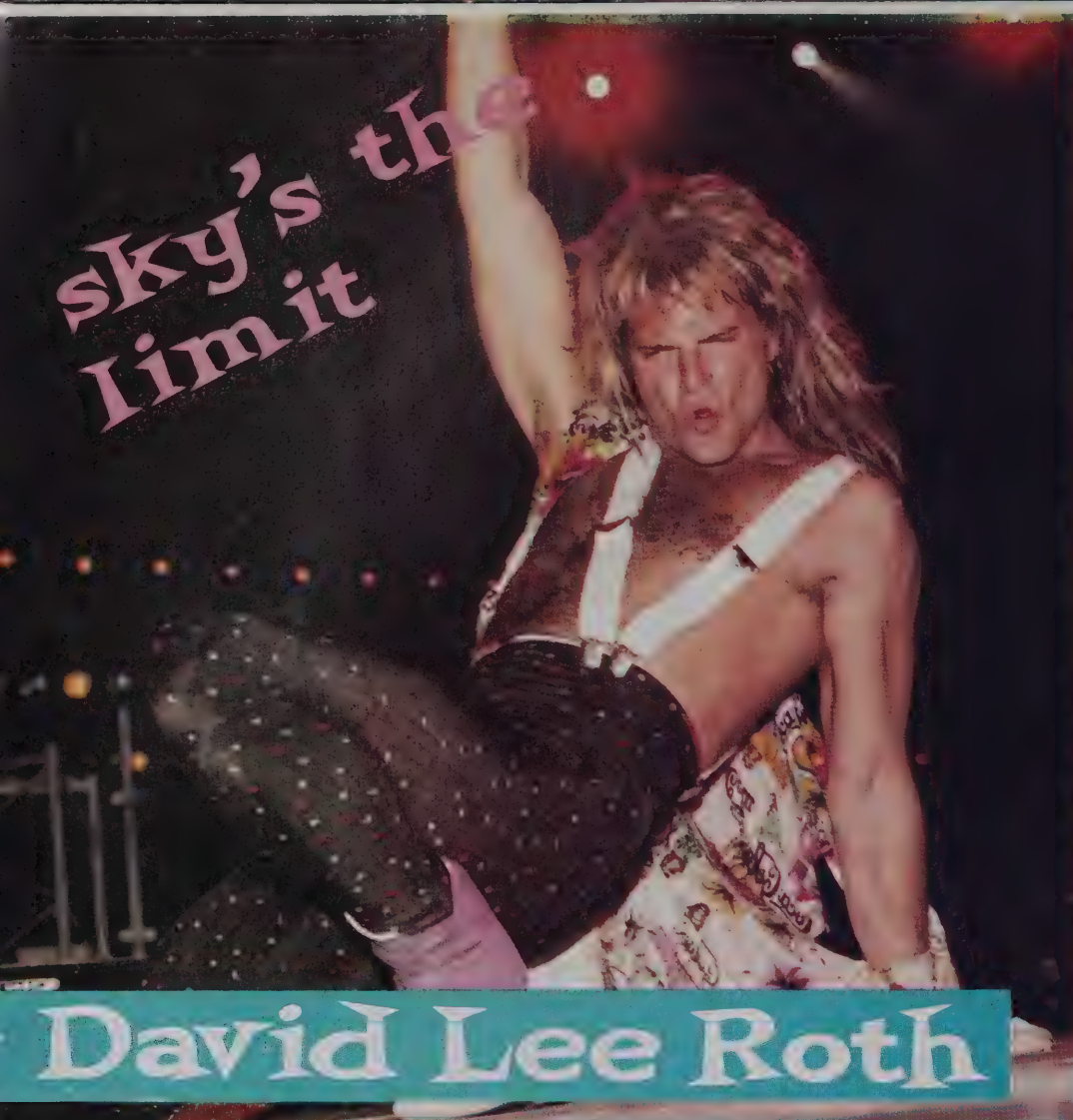
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Diamond Dave: "The benefit of playing rock and roll is that you're not dealing with conventional 9 to 5 hours."

## Diamond Dave Soars To The Top With *Skyscraper*.

by Andy Secher

David Lee Roth is a guy who not only breaks the rules, he sets up new ones all his own. Take, for example, his latest LP, *Skyscraper*. While a majority of rock performers utilize their album covers as a forum for either some outrageous artistic concept or to show off how pretty they are, Diamond Dave uses his to showcase his favorite sport-of-the-moment, rock climbing. It should come as no surprise to anyone that Roth's latest passion has more than a touch of danger in it; after all, this is the guy who's camped out on volcanos and spent time with headhunters in the Amazon. But one must wonder, doesn't rock and roll provide enough thrills for Mr. Roth? We posed that question, along with plenty of others, to him during our recent get-together.

**Hit Parader:** Dave, to some people it might seem like you have some kind of death wish. You're always doing something that seems dangerous to life and limb.

**David Lee Roth:** I don't think I have a death wish —

it's more that I'm always out looking for the ultimate adventure. When I was a kid, I always went to the movies or watched television and saw these guys doing really cool things. But then I realized, "Hey, they're not really having

an adventure; they're just playing a part." I wanted to do those things for real. The benefit of playing rock and roll is that you're not dealing with conventional 9 to 5 hours, with two weeks of vacation a year. I've been lucky enough to have the time to go out and actually experience some of the adventures I'd always dreamed about.

**HP:** Do you have an adventure you still dream about doing?

**DLR:** Well, if you notice, most of the things I do in that regard cost almost nothing. To go rock climbing, all you need is a rope and a pair of shoes. You can keep the same clothes on for weeks if you want. Hey, who's gonna tell you to change 'em a couple of thousand feet in the air? But money's not the real question at the moment. It's more that I'm ready to rock and roll

again; I have no interest in taking off on any sort of vacation at the moment. But to answer your question, Steve Vai and I have talked about heading off and taking a shot at Mt. Everest some time in the future. But knowing us, we'll get about halfway up and decide that's a real good place to have a party.

**HP:** You don't mean just the two of you, do you? Isn't it kind of dangerous for just two people to undertake something like climbing up Everest?

**DLR:** Hell, no, it wouldn't be just the two of us — that would make climbing seem like work. We'll probably go with a few other climbing buddies, maybe even take the girlfriends along — you know, make a real party of it. We'll seek out some Tibetan wise man and ask him what the real meaning of life is. He'll probably tell us it's a platinum album.

**HP:** Dave, how about if you play wise man for a second. What is the meaning of rock and roll to you?

**DLR:** Everyone sits around and says rock and roll is all spirit and energy, and that's probably true. But to me the bottom line is that rock and roll is electric guitars playing real loud and an atomic bomb-proof rhythm section. It's nothing too cerebral to me.

**HP:** Do you feel with this album you've put the Van Halen part of your life totally in the past?

**DLR:** Van Halen is in a totally different solar system to where I am now. I think my name means something to the people out there because of the videos we've created as the Fabulous Picasso Brothers. And now when people think of me, they also think of Steve Vai on guitar and the Bissonette brothers forming a dangerous tag-team rhythm section. To me, Van Halen was another time, another place — you know, time flies when you don't know what you're doing.

**HP:** But the songs you played with Van Halen were still a big part of your live set last time out. Can you see a day when you'll feature *only* post-Van Halen material in your



stage show?

**DLR:** That's an interesting question. I really don't know. Those songs are a part of me and they always will be. Maybe somewhere down the line we'll have so many great songs to play onstage that there just won't be room for the older things anymore, but right now I don't know when that will be, if ever.

**HP:** *Skyscraper* represents

your first foray into producing. How did you like it?

**DLR:** It was great. I was just in the mood to do something a little different this time, so that's why I tried to produce. I mean, I worked to produce nine platinum albums in a row with Ted Templeman, so you can't get any better than that. I wasn't trying to be better than Ted this time; I was just trying to stay on a parallel plane and find some new

ground. I'm like "Grasshopper" on the old *Kung Fu* TV show. Ted's the old master who my thoughts go back to whenever I'm in trouble. When I had a problem with something on this record, I'd get all "wavy" and then Ted's teachings would hit me, so I'd come back to reality and turn up the fucking bass!

**HP:** But doesn't it present a problem when you, as pro-

ducer, have to tell someone like Steve Vai to redo his solo on a particular song?

**DLR:** Hell no. (laughing) There were times I'd go up to Stevie and tell him that it just wasn't good enough. We had to push one another; we both knew that. Yeah, sometimes there'd be a little steam coming out of our ears, but that's cool — that's the way it should be. To me, that's what rock and roll is all about. □

Annamaria DiSanto

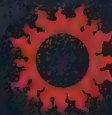


Steve Vai: His playing on *Skyscraper* seems destined to cement his stellar reputation.

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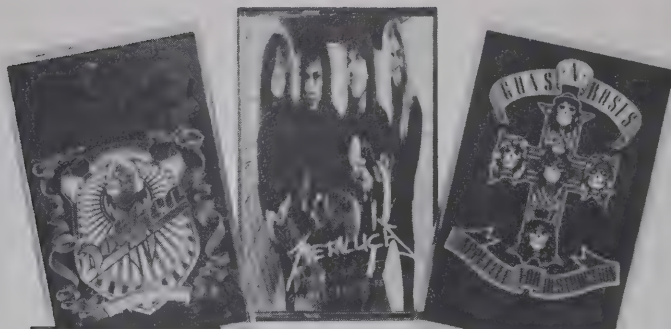
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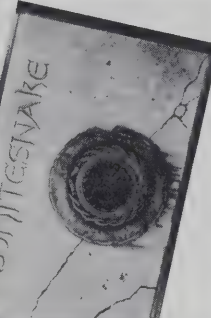
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# CAUGHT in the act

# KISS

by Rick Evans

The scene backstage was one of controlled chaos. Everywhere one looked, technicians, wardrobe people and roadies scurried about doing their jobs in lightning bolts of movement. It seemed as if everyone was moving at laser speed except for four gentlemen who sat in their spacious dressing room casually eating pieces of fruit, strumming their instruments and talking to a bevy of attractive young ladies who had stopped by to say hello. No doubt about it, this was the world of Kiss, and Gene Simmons, Paul Stanley, Eric Carr and Bruce Kulick were the unquestioned masters of their domain.

After touring the highways and byways of the world for the better part of a decade and a half, the Kiss clan seem totally at home in the insane asylum of the road. To an outsider, life on the tour trail might seem unbelievably frenzied, but to these grizzled road warriors, moving from hotel to hotel and living out of a suitcase is almost as natural as breathing.

"There's a rhythm to the road," Stanley explained. "Once you get used to it, it becomes part of you. But it never gets boring. We've been doing this a long time, and we'd still rather be on tour than anywhere else. Why not? We get to stay in the world's best hotels, eat in the best restaurants and meet the most beautiful women around. There's nothing wrong with that!"

Judging by the attractive young girls loitering in the backstage hallways, Kiss seem to have lost none of their appetite for either fine dining or fine flesh. And the frenzied response the band gets from their horde of supporters seems to prove that rock fans haven't lost their taste for Kiss, either. Though the group did suffer through some difficult days early in their latest road junket — with a number of Midwestern dates having to be cancelled due to an alarming lack of ticket sales — as soon as the band ventured into their East Coast stronghold, the *Crazy Nights* tour turned into a rowing success.

"We didn't let those first dates throw us," Simmons said. "We've been through that before. Sometimes it's due to bad weather, or just the fact that a lot of bands have been through town. But Kiss fans are always there for us. And we're always there for them."

The Kiss army was out in full force at most of the band's dates, unfurling their "Kiss Rules" banners and proudly brandishing their band T-shirts, headbands and jackets. Perhaps no group in rock history has enjoyed a more fanatical following than Kiss, and that following is as loyal as ever — with good reason. Unquestionably, Kiss remain the most inventive, exciting and theatrical band around, a group capable of creating an incredible stage spectacular night in and night out. On their current tour, they may have even topped themselves.

"We're real happy with the way this show has turned out," Stanley stated. "We planned everything from top to bottom, and we knew all along we had something very special. We wanted to turn every show and every night into a *Crazy Night* — and we've done that."

Combining new material like *Reason To Live* and *Bang Bang You* with classics like *Love Gun* and *Cold Gin*, Kiss put on a ninety-minute show that left their fans hot, happy and begging for more. With Stanley dominating center stage with his patented leaps and struts and Simmons adding his inimitable fire-breathing stunts, Kiss were unquestionably in top form. But perhaps the true star of the show was guitarist Bruce

Kulick, whose burning leads added spark not only to the band's new tunes but to their older ones as well.

"Bruce has been amazing," Paul said. "He's the best guitarist we've ever had in the band. I know that may upset some of Ace's longtime fans, but it's the truth. I don't think anyone who's heard us on this tour can deny that we're playing better than ever. In fact, not only do we sound better, this is our best stage show too. Anyone who hasn't come to these shows because they're thinking, 'Oh, I've already seen Kiss,' doesn't know what they're missing. If you haven't seen Kiss this time, you just haven't seen Kiss." □

Todd Kaplan



Bruce Kulick (left) and Gene Simmons: "Kiss fans are always there for us — and we're always there for them."



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# PICK hit

# ZODIAC MINDWARP

by Adrienne Stone

## Bizarre Band Blends Psychedelic Ideals With Metal Sound.

When a band calls themselves Zodiac Mindwarp and the Love Reaction and plasters psychedelic designs on their album covers, one is naturally going to assume the unit is just another pseudo-intellectual new wave band. That assumption, in this case, would be wrong. Combining the grime 'n leather look of Motorhead with the raunch rock sound of early Kiss and the Anglo vibrations of the Cult, Zodiac Mindwarp present an intriguing amalgam of hard rock styles.

Seated in a conference room at PolyGram's New York offices during a ten-day club mini-tour in the U.S. promoting their first American LP, *Tattooed Beat Messiah*, singer/bandleader Zodiac and drummer Slam Thunderhide explain the complexities of the British quintet. "I'm Zodiac," the leather-clad singer says as he adjusts his leather flying helmet. "Me and Slam are in New York now, the rest of the band — Trash Garbage, Flash Bastard and Cobalt Stargazer — are back in London." Huh? Whatever happened to simple names like John Smith or, for that matter, Nikki Sixx?

"He plays the sonic rumblehammer," Zod continues as he points out various members on a black and white glossy. "He plays the spasm inducer, he plays the electric gestapo..."

Say *what*??? Actually, this self-proclaimed "High Priest of Love" is quite serious. He's not trying to pull a fast one on us; he's merely exercising his enthusiasm for wordplay in a genre which usually suffers from lack of literacy. "The name Zodiac Mindwarp came from this comic book," says Zody, displaying a Xerox copy of a soft porn adult comic book. "I saw the name in a collector's guidebook and I thought, 'That's a good name. I'm gonna steal it.'"

What then, is the meaning of the Love Reaction? "Oh," Zodiac says, scratching the flesh beneath one of his many arm tattoos, "that's from the Bruce Springsteen song — 'I need a love reaction'... You know, from *Dancing In The Dark*." Not that the Zod tunes in any way resemble the homegrown pop of the Boss. Rather, his songs often encompass the usual,

"Baby, let's make it in the backseat of my car" lyrics, but the presentation and attitude is what sets them apart from the norm. Even the band's rather inauspicious beginnings are significantly odd.

"I was into T. Rex as a kid," admits Zod as he lapses into a thick English accent. "I had Marky [Bolan] singing to me on my little machine in my bedroom with my cricket bat." (American translation: "I blasted T. Rex on my stereo and air guitared with my bat.") "I just decided one day that I wanted to be in a group, so I kind of took on the first guys who came along. I just asked around who played. I'd say, 'Do you know anybody who plays guitar really fast? They'd say, 'Yeah. There's a guy called Jeffrey. Jeffrey Bird.' I said, 'Oh, that's a really good name. I like him.' So I changed his name and I threw him around the garden and made him look like he'd been living rough for the past ten years, and the rest followed shortly in the same sort of way. You know, I just kind of picked 'em up and checked 'em out. I didn't audition any of 'em. If they sucked, that wouldn't have made a difference 'cause I wouldn't have known anyway!"

That was two years ago. In the time that passed, the quintet built up a following by what Zod describes as "me generally singing and shouting and running around, and Cobalt

spinning in circles and dancing on his head — that sort of thing. Like the other night, it was a turkey display. That's me running around stage throwing my genitals towards the audience, saying, 'Come on girls, come and get it!'"

The band's vulgarity is a major part of their appeal; but they temper it with just the right touch of tongue-in-cheek sarcasm to occasion a giggle from fans. In their two videos, *Prime Mover* and *Back Seat Education*, they sleaze and grind their way through the tunes with a wink and a leer, backed up by their gripping rock tunes. "It's fuckin' easy writing songs," the gruff singer scoffs. "I can sort of struggle through with the major chords, you know? I kinda throw 'em together. All you need is to drum along and riff out and throw in a few stupid lyrics, and bingo, you've got a song written."

This simplistic formula has worked well for the band. Well enough, at least, to attract major record company interest in this unusual quintet without their having to compromise their identities. "We're just a rock and roll band, you know? We like to just go out on our own and not join a little gang," Zodiac growls. "We can do it on our own. We don't need to hide behind anything. Besides," he jokes, "if the kids buy our album, it'll make their dicks grow longer. No, seriously, why should they buy it? To make me rich!"



Zodiac Mindwarp: "The band's name comes from a comic book."

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# STRYPER

## Praying For Success

West Coast God Squad Enjoys Greatest Success With **In God We Trust**.

by Rick Evans

Talk about clever marketing gimmicks! How many rock bands do you know whose latest album title is printed on every dollar bill minted in the good ol' US of A? Don't believe us? Well, go to mom's purse, pull out a couple o' greenbacks and look right on the back of the bill. What's it say? Nah, not the part that says "one", stupid — we're talking about where it says "In God We Trust".

What could be a more appropriate title for

the latest vinyl venture from Stryper, rock's self-proclaimed God Squad — a band determined to bring their Christian ideals into the heavy metal mainstream? While so many groups seem preoccupied with satanic rites and a party-hearty attitude, these four rockin' fundamentalists have evoked the name of Christ in their quest for big-time fame and fortune. That's not to say that guitarist/vocalist Michael Sweet, guitarist Oz Fox, drummer Robert Sweet and bassist Tim Gaines aren't totally committed to their rock-and-

religion crusade. But it doesn't hurt that in the process of their missionary work, they've become one of the most successful metal bands around.

"We're not ashamed that our albums sell a lot of copies and our videos get a lot of airplay," Michael Sweet said with a smile. "Our goal has always been to reach as many people as possible with our music. That's not just to make Stryper more successful, but to open people's minds to Christian ideas. Money has never been our big motivation, nor has fame. In fact, we don't think the attitude that

Michael Sweet: "When we make a lot of money, we can use it to spread Christian ideas."





money is everything' is good at all. If anything, it's wrong. But if you can do positive things with that money — give it to charities and use it to help your fellow man — then we think that's alright. We'd like to see Stryper have a lot of money — which, believe me, we don't at the moment. When we get that money, we can spread the word of Christ even farther than we already have."

"We'd love to have **In God We Trust** sell millions of copies," Robert Sweet added. "Our last album, **To Hell With The Devil**, has sold just about a million copies now, and we'd like this one to sell at least that many. But we're not gonna run out and buy big houses and fancy cars. The money we make will go back to helping us spread the word of Christ. We believe in a wise and Christian use of money, which means not falling in love just with material things. I mean, a new car is nice, but helping your fellow man is a whole lot better."

While most rockers would scoff at — if they even understood — Stryper's highly principled ideals, it's hard to argue with a group who believe so completely in the concepts they support. Once again on **In God We Trust**, Stryper present the uplifting message that J.C. himself is right there to help anyone and everyone who needs his assistance. But, one must ask, are the fans buying Stryper's albums and coming to their shows for this religious message or because the band's high-powered show and tight-fitting outfits represent a state-of-the-art metal statement?

"We are aware that not everyone who comes to our show believes in Christ," Robert explained, "but we hope that every night a few of the people who came just to hear a good rock band will leave with a Bible in their hand and the thought of Jesus Christ in their mind. We're like modern-day John the Baptists in this band; we're trying to open the eyes of everyone to the wonders of Christ. I don't think there's any way our message isn't heard by everyone who plays one of our albums or comes to our shows. We don't hide what we're about; there are no subliminal Christian messages there. It's all right out front for everyone to see."

"That's true, but bringing God into rock and roll is kind of tricky at times," Michael added. "We know we can't shove God down the throats of the people or they just won't accept it. That's the problem a lot of preachers have these days. They're trying to strong-arm people into accepting Christ. We don't think that's necessary. We present very positive, uplifting messages in our songs, and if people want to think a song like *Calling On You* is about a friend or a girl they know, that's fine. But the reality is that it's about the Lord. Every song we write is about God."

Despite their near-constant "preaching" about the wonders of God, the Stryper boys are pretty sharp cookies when it comes to both business and music. They've managed to turn their band into a mini-empire, in which they control just about every aspect of their presentation, from the recording studio to the stage. In fact, as Michael Sweet explained, the band even went so far as to produce the vast majority of **In God We Trust** themselves.

"The only reason we used any outside

production help was because our record label thought a big-name producer might be good sales," he said. "But we ended up producing most of **To Hell With The Devil** ourselves, and we did the same thing on this one. The fact is that a number of the producers we spoke to before we went into the studio had reservations about working with us. I think some of them felt they'd have to go to church every morning and read passages of the Bible during the recording sessions. But, of course, that's ridiculous. When we're working, we're just trying to make the best records we can."

With their new album out, the band's attentions have now turned to gearing up their road show and presenting the biggest concert spectacular in their history. Already, plans are underway for Stryper's 1988 world tour, in

which the quartet will not only criss-cross North America with their elaborate stage set, they'll also travel to Europe and the Orient.

"We love going to places like Japan," Robert said. "We've been there a number of times before, and the reception we receive is unbelievable. There's a non-Christian nation that has really taken to Stryper, and we're very proud of that. We're hoping to go there this time and continue our missionary work. Back home, we're hoping to get into some bigger arenas with this show. We want to see Stryper continue to grow, because the more people who hear our message, the happier we'll be. To us, having people hear and respond to the message of our music is the most important thing in life." □

Rick Gould/ICP



Oz Fox hits a demonic pose as he tries to spread God's word.



# MAIL

It seems lately that most of the comments sent to **Hit Parader** have been unusually warish. Somebody writes "Down with thrash metal." Then someone else will write "Down with candy-ass bands like Bon Jovi." The metal sound is wide and varied. I say different strokes for different folks. People are different. It's always been that way; it's just a fact of life. But there is something that everyone should have — individuality.

Kimberly Willis  
Lawrenceville, GA

Rush is by far the best band ever. Not one day goes by that I don't listen to them. I would personally like to tell the guys in Rush that each and every one of them is great. Their LP, **Hold Your Fire**, is fantastic; probably their best yet. Keep on rockin'!

The #1 Capital City Rush Fan  
Austin, TX

I'm really pissed off at Slash from Guns N' Posers. Who the hell does he think he is? I used to think they were a pretty good group and knew

what was good in rock. But what Slash said about C.C. and Poison showed me that he doesn't know a thing! The guys in Poison are a hell of a lot better looking than Guns N' Posers. They could also whip their asses. But Poison wouldn't waste their time on such trash! Fuck off, Slash!

Poison Rules In  
Sanford, MI

Ozzy Osbourne is not a satanist. If you think he is, then you haven't heard **The Ultimate Sin**! It makes me mad when people hate Ozzy and have never even heard his music. If you're one of the people saying that Ozzy is a satanist, then you don't know what the hell you're talking about. Ozzy rules!!

Jennifer M.  
Dallas, TX



Rush: The best band ever?

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I am 21 years of age and have seen metal go from the most popular music to being practically banned in my area. I live in Pampa, Texas, in the panhandle. The closest city to me is Amarillo, Texas. When I was in high school (1980-84), Amarillo hosted between 15 and 20 concerts a year. Now it hosts between 2 and 4 concerts a year. The bands playing are not real thrashers. The only bands that played in 1987 were Night Ranger, Huey Lewis and Stryper. The local radio people told me it was because Amarillo refused to rent the Civic Center to heavy metal bands. We were going to have a big jam with Pat Travers, Molly Hatchet and 38 Special, but it

was cancelled two weeks before the show. Amarillo's only heavy metal club was closed in 1987. Many record shops say you have to be 18 to purchase certain metal albums like W.A.S.P. or Guns N' Roses. Other stores want you to have a parent present. The only time you hear metal on the radio is late weekend nights. The stations say they're under religious pressures.

People who wear long hair and live the rock and roll life are considered trash. They can't get very good jobs. Department stores often remove these people from their premises. Groups like Metallica and Megadeth, who are the most popular, never get airplay and are banned from

playing here. I have discussed this problem with many area people. Most people want to keep metal alive. Please help us, if you can! I want my metal!

Jim Walker  
Pampa, TX

I'm the world's biggest Vinnie Vincent Invasion fan. I can't understand how Paul Stanley could kick Vinnie out of Kiss when he was too good to be in that group in the first place! Personally, I think Vinnie's new band could kick Kiss' ass any day!

Number One Vinnie Vincent Fan  
Norman, OK

Keel and Tesla are the best bands around. They look like guys. They don't wear makeup and their music is great.

Tina  
Belleplain, NJ

Ross Halfin/Photofeatures



Def Leppard's Joe Elliott: He excites some of our female readers.

Dear Joe Elliott,

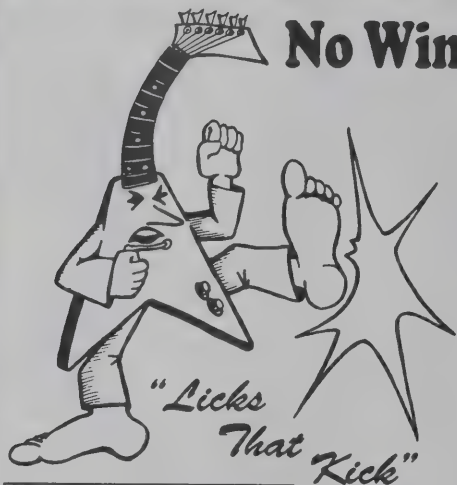
I don't wanna touch you too much baby, 'cause making love to you might drive me crazy. My "instinct" tells me you're an "animal." Please, "pour some sugar on me" and give me your "love and affection." I love you with all my heart. Def Leppard is the best band in the land. They make me "excitable." **Hysteria** rules.

Loving Leppard Forever,  
Kelly Maj  
Lancaster, NY

If I read one more quote about bands who love their fans, I'll scream. Ten months ago, a friend of mine was in a serious car accident and was hospitalized for several months. I wrote to the Bon Jovi and Cinderella fan clubs to see if the guys could call her while they were in town. Instead they sent me merchandise information. Who wants that shit? Jon and Tommy and company, get your egos out of the sky. If you had cared enough about your fans to make one phone call, I'd care enough to buy your next album. Don't bet on it now, dudes. There isn't a snowball's chance in hell that I'd ever see you in concert or buy another of your albums again. Leave that to the 13-year-old teenyboppers.

A Milwaukee Metal Maiden

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Another so-called evangelist was on television blaming drug abuse, crime, and suicide in teens on heavy metal and rock videos. I doubt those criticizers will read this, because they're the words of a "worthless teenager," but I think those people ought to start dealing with the drug abuse, suicide and crimes, rather than finding someone to blame it on. Making accusations doesn't help. If these priests think they know so much, then why don't they know that!

Candy  
Corydon, IN

In your article about Overkill, you said that more women should be getting into the music because it's more melodic. I just went to see Anthrax, Metal Church and Cro Mags the other night and had a great time. I like music with balls and not pretty melodies or cute guys. In fact, it was my boyfriend and not I who had a headache after the show!

D. Fletcher  
New York, NY

Get serious! You write about the same boring bands in every issue and you've worn them out! Howz about throwing some thrash our way! We wanna hear about bands like Anthrax, D.R.I., Celtic Frost and Omen, not Bon Jovi, Judas Priest, and Motley Crud!

Hoss  
Perris, CA

At 38 years of age, I'm probably what you would call an old man or an aging hippie. But I have kept on rocking through the years and I

Robert Matheu



Megadeth's Dave Mustaine: They don't get radio airplay in Texas.

don't intend to stop. One problem: there's not a hell of a lot of real good "quality" music coming out these days, as compared to 20 years ago. There's just no way that the lame music of today has the staying power of Jimi Hendrix, the Who, Beatles, Stones, Doors, CCR or Zeppelin. That old stuff is immortal, and that's the bottom line. I dig **Hit Parader** and notice that it mainly covers "heavy metal" music. I like that stuff, but it's important for people to realize where it came from and who started it. Poison, Motley Crue and Ratt certainly didn't. As far as "metal" is concerned, no band has ever improved on Black Sabbath when Ozzy led it, Deep Purple or the original Alice Cooper group. Those three band's sound, image and stage shows have been relentlessly ripped off, but they're still the masters. I just picked up Cooper's new album and he can still show these young punks how to kick ass heavy metal style.

Mack The Knife

I love it — Senator Gore has freely admitted to smoking reefer. This is the same man whose wife is trying to fuck us over about rock and roll being the cause of sex and drugs. I wonder what music he listens to? If it's classical, then we'd better outlaw all Mozart and Beethoven. If it's country, we'd better give the axe to Willie Nelson and Johnny Cash. I think Tipper ought to use parental guidance on her own hubby, instead of trying to be a parent for all of us.

Laughing My Ass Off,  
Kaiserslautern, West Germany

Stryper deserve a pat on the back. I like what they're doing, even if they don't turn all of us into "better Christians." At least their music is a change from everything else these days. I'm not into everything they're preaching about. I haven't even been to church since I was seven. But their music is great and their lyrics are very positive. Keep it up.

Kathleen  
Montreal, Canada

I've been an avid reader of **Hit Parader** for some years now and am wondering if you've ever heard of the band called AC/DC?! If so, how come the only time they're ever in your mag is in an ad? AC/DC is the best rock and roll band on earth! Ratt, Poison and Bon Jovi can all kiss Angus Young's ass!

Byron "Angus" Buss  
Brainerd, MN

After seeing the **Kiss Exposed** video, I felt it should have been called **Paul Stanley, Super-Ego Exposed**. I am a diehard Kiss fan. I love their music and the band. I realize that Paul and Gene are not only the two remaining founding members but also the creative force of the band. However, where would Kiss be without the driving beat of Eric Carr's drums and the searing riffs of Bruce Kulick's guitar? I've always felt that Paul was conceited and arrogant, but I tolerated it because the band was so good as a whole. No more. I feel cheated and hurt that Paul's ego could be so huge to make him think that everyone wants to see and hear only him. Even Gene seemed to take a backseat to Paul in the video.

Kathy Atchison  
San Francisco, CA







# Ozzy Osbourne

## Dark Side Of The Loon

Metal Madman Signs On Zakk Wylde And Heads Into Recording Studio.

by Rob Andrews

Ozzy Osbourne is gearing up! After months of speculation concerning the Oz' possible venture into the movies — and the controversy that surrounded the surprise firing of guitarist Jake E. Lee last year — Osbourne seems totally recommitted to his first love, rock and roll. With new guitarist Zakk Wylde aboard (yup, that's the same guy *Hit Parader* called Zack Adams in previous issues), Ozzy, bassist Phil Soussan and drummer Randy Castillo are back in the recording studio laying down tracks for what the Oz promises will be his most outlandish, incredible album to date. So, without further delay, let's get right to our recent conversation with metal's lovable loon, Ozzy Osbourne.

"Zakk is the best guitarist I've heard since Randy Rhoads."



**Hit Parader:** Ozzy, it's been two years since the release of *The Ultimate Sin*. Did you plan on taking such a long time between album releases?

**Ozzy Osbourne:** Yes and no. Yes, in that 1987 was supposed to be a year off for me. I wanted time to spend with my family and get myself in the proper frame of mind to go in and make a fucking great record. But because of the situation that happened with Jake, I found myself very much involved with the band and music throughout the year. But I don't think two years is that long a period between albums anymore. A lot of bands take that much time or longer these days — just look at Def Leppard.

**HP:** You mentioned the situation with Jake E. Lee. Do you have any regrets over what happened between you?

**OO:** None! I feel sorry for Jake because he's the kind of guy who just couldn't handle responsibility. That's sad. I also feel sorry for him because he had some family problems. But I can't let anyone control my career because they can't show up for rehearsal on time or because they always seem to have something more important to do. I have a life outside of rock and roll too. I've learned to balance those things. Jake just couldn't.

**HP:** How did you find your new guitarist, Zakk Wylde?

**OO:** Before I say how we got together, I just want to tell everyone how totally blown away I am by Zakk. He's the best guitarist I've heard since Randy Rhoads. People who know me are very aware that I wouldn't say something like that unless he was very special. As far as how we got together, I heard about him through people I respect, and they told me about this very young guy from New Jersey who played with a style all his own. That's exactly what I thought too when I first heard Zakk play. He wasn't trying to be Randy or Jake or Tony Iommi — he was totally himself. The funny part is that he grew up on my old Sabbath songs and the things I've done in my solo career. Even before he joined the band, he could play everything I've ever done note-for-note. On top of everything else, he's a great guy with a wonderful personality. That alone makes him a big improvement over Jake.

**HP:** You seem very happy over your musical situation at the moment.

**OO:** Actually I hate myself. I feel like a lazy, fat fuck who's just been sitting around doing nothing. Unless I'm onstage or in the studio creating new music, I feel like I'm wasting my life. I get very depressed at times when I'm not



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being creative, and that's when the old demons come back and haunt me. I've tried to be good and stay away from drinking, but at times like these, it's very hard.

**HP:** Well then, why don't you get going on the album?

**OO:** We are, slowly but surely. We already have 17 songs written for the record, which is a lot more than I usually have for an album. In fact, when we did *Bark At The Moon* a few years ago, we had to add some last-minute things just to fill that record out. But Zakk is an incredibly prolific — and an amazingly good — songwriter, and together we've done some very interesting work. Now we're about to go into the studio with Roy Thomas Baker as our producer. He's one of the most inventive and clever men who's ever produced an album, and I'm very anxious to work with him.

**HP:** Why did you decide to use Baker? He's always been known more as a pop producer for people like the Cars and Queen.

**OO:** A few months back, when I was just starting to think about the record, I was talking to some friends about possible producers. One of them gave me a CD of the new Slade album, which their bassist Jim Lea had produced. I put that on in my car one day and was totally blown away by the drum sound on the first two tracks. I asked my friend, "Jim Lea produced *that*?" And he answers, "Nah, the first two tracks were done by Roy Thomas Baker." Right then, I knew I wanted to work with him.

Mark Weiss/MWA



Ozzy's new lineup (left to right): Zakk Wylde, Randy Castillo, the Oz, Phil Soussan.

**HP:** You seem totally committed to rock and roll again. What happened to your plans of becoming a movie star?

**OO:** (Laughing) I never was a fucking actor; I'm just a rock and roll musician who's got a big ego. I thought it would be fun to try a little acting, because the few tastes I had gotten of it were very enjoyable. But I didn't realize that the people in the movie industry work even slower than the people in rock and roll. Everything takes forever when it comes to movies, and that's not for me. If movie people were producing rock albums, bands would be lucky to get an album done every five years.

**HP:** As a last question, tell us the wildest thing that's happened to you over the last two years.

**OO:** Certainly one of the wildest things was touring prisons in England last year. It was a good experience for the band, because Zakk was able to get a feel for live shows without having incredible pressure placed on him. But at one show, just as we began playing *Goodbye To Romance*, this guy who was in jail for cutting the head off of a policeman jumped onstage and started dancing around with his shoes on his head. People say I'm crazy, but I'm not crazy enough to tell a guy like that to get off the stage. □



# Heavy metal HAPPENINGS

by Andy Secher

The big question Def Leppard had on their minds when they hit the tour trail last year was if drummer Rick Allen would hold up under the pressures of the road. Now, some five months later, the answer has come through loud and clear. "We did have some worries about Rick, but he's been incredible," vocalist Joe Elliott said. "He's actually gotten stronger as the tour's gone along. The rest of us are dragging, but Rick's ready to go every night. He's an absolutely amazing human being."

\*\*\*\*\*

Expect to see Van Halen's new album within the next six weeks. According to vocalist Sammy Hagar, things have been moving along rapidly at Ed Van Halen's 5150 Studio. "I think we have surprised ourselves this time," the Red Rocker said. "We had a lot to prove, because we knew we couldn't live off the good vibes we had going last time. This was a real test, and I think we came through with flying colors."

\*\*\*\*\*

Keep your eyes peeled for a special album to be released by Roger Glover and Ian Gillan of Deep Purple. The pair took a break recently from the mixing



Van Halen: Things are moving along rapidly on their new LP.

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of Purple's live album and recorded a few tracks that Glover describes as "rather eclectic — not quite in the conventional Purple vein." The disc should be hitting your local record store in the near future. "We don't do it to make money. We did it because we enjoyed doing it."

\*\*\*\*\*

Cinderella's next LP will be called **Long, Cold Winter**, a strange title for a disc coming out in early summer. "It means that we felt we had to make it through a long, cold winter before we could get the record done and let everyone know we were still alive," vocalist Tom Keifer said. "But people shouldn't read too much into it. We just liked the way that title sounded."

\*\*\*\*\*

If you thought you saw a strange face behind Guns N' Roses' drum kit during the last few dates of their U.S. tour, you've got great eyes. The "mystery" drummer was, in fact, none other than Cinderella's Fred Coury, who agreed to sit in with the GNR boys after their skin-beater, Steven Adler, hurt his hand. "Hey, I had a few weeks off before we got going on our album, and I really missed the road," Coury said. "When I had the chance to sit in for a few shows I jumped at it."

\*\*\*\*\*

Whitesnake's David Coverdale has now fully recovered from the intestinal virus that caused the Snake charmer to cancel the band's German tour last December. It seems Coverdale caught the mystery illness during the last stage of the group's U.S. tour, and was unable to shake its effects. Before he knew it, he found himself flat on his back in a hospital bed. "I seem to be quite open to illness," David explained. "It's very hard to take proper care of yourself when you're on the road."

\*\*\*\*\*

Metallica say they're getting sick and tired of people asking them when their next record will be ready. "Magazines have been saying for months that it's coming out, and people believe that," drummer Lars Ulrich explained. "The fact is that it'll be ready when it's finished, and we're not gonna rush for anybody. We think the fans will really dig it when it comes out, 'cause it's pretty good. But they'll have to wait, just like everybody else."

\*\*\*\*\*

There's an interesting story behind the title of AC/DC's new LP, **Blow Up Your Video**. It seem the boys in the band are convinced the video medium is the devil in disguise. "You have to turn your career over to some batty director from Hollywood who doesn't know you from Adam," vocalist Brian

Johnson huffed. "There have been just as many careers ruined by videos as made by them. We're not big fans — but maybe if we were prettier we'd feel differently."

\*\*\*\*\*

Ozzy Osbourne's next LP will feature material written exclusively by the metal madman and his new guitarist Zakk Wylde. There were a number of rumors floating around that the Oz might delve into the vaults and pull out some songs left off past LPs like **The Ultimate Sin**, but Osbourne denies this. "Zakk is such a good writer that I have no reason to do that," he said. "The songs we're coming up with for this record are better than anything on **The Ultimate Sin**, so why should I even consider using rejects from that album?"

Eddie Maluk



Whitesnake's David Coverdale: Back at full speed following recent health problems.

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Motley Crue's Nikki Sixx recently admitted that the lure of drugs aren't quite as bright for him these days especially following his brush with death last December. When I'm busy and happy, I don't really think about anything like that," he said. "When I've got to be careful is when we get off tour and I'm sitting around a club or my house with nothing much to do. This time when we end our tour, I'm really gonna be careful. I don't want that shit coming into my life again."

\*\*\*\*\*

Are the Dokken guys surprised by the multi-platinum success of **Back For The Attack**? If they are, you'll never get them to admit it. "We've paid our dues," Don Dokken said. "It's not like this is our first album. We've tried to grow musically with each record, and since this is the first one that we've really total control over, we're not surprised by its success. We are very happy about it, of course, but we expect to be successful."

\*\*\*\*\*

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Todd Kaplan



**Yngwie Malmsteen: Getting along fine with vocalist Joe Lynn Turner.**

Pay no attention to the stories about a feud between Yngwie Malmsteen and his new vocalist Joe Lynn Turner. While no one will deny both parties have strong personalities and aren't shy about expressing their opinions, the volatile pair have managed to set aside their past differences and put their energies towards making Yngwie's new LP a major success. "They actually get along fine," Malmsteen's manager Larry Mazur said. □

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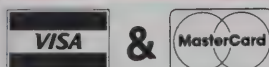
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# WHITESNAKE

## Metal's New Champions?

Coverdale Overcomes Illness  
To Spearhead Group's Continued Rise.

Ross Marino



Adrian Vandenberg (left) and Rudy Sarzo: "Everyone has the creative room he needs in this band."

by Elianne Halbersberg

Almost a year after the release of their self-titled album, Whitesnake remain a vibrant force on the American charts. The multi-platinum disc is maintaining its stronghold, with no signs of slowing down. Sales continue to escalate, and airplay remains constant. From the AOR staple, *Still Of The Night* to Top 40 recurrences such as *Here I Go Again* and *Is This Love*, **Whitesnake** is a pin-you-to-your-chair assault of blues meets metal; a true breath of fresh air in the usually staid rock world.

The making of **Whitesnake** was a long, painful process. Three-quarters of the material was written during the spring of 1985, and the record was originally expected to be released that December. What followed, however, was a year of auditions, studio sessions, illnesses, recording delays, inner turmoil and compromises for the band, and a sinus infection that forced David Coverdale into surgery in April of 1986 and left him to contend with months of physical and emotional recovery. In August, 1986, sessions finally resumed with producer Keith Olsen, whom Coverdale describes as "a blessing."

The album used a band featuring guitarist John Sykes — who would soon be fired by Coverdale — forcing the singer to hand-pick the highest caliber of musicians to fill out his realigned unit. Guitarists Adrian Vandenberg and Vivian Campbell, drummer Tommy Aldridge and bassist Rudy Sarzo formed the top-gun instrumental lineup that helped make the band such heavyweights on the touring circuit. After opening for Motley Crue for much of last year, by late '87 Whitesnake embarked on their first headlining dates ever in the U.S. Since then, the group has been unstoppable, drawing capacity crowds at each gig. Such status on American shores is a first for Coverdale, who waited nine years for such recognition. "I honestly believe this is the first super-group since Cream," Adrian Vandenberg states. "There has never been a situation like this since the late 1960s."

Coverdale is demanding, to say the least. "If you can't



make an instrumental statement in eight bars, then why the hell are you playing?!" David challenges. "This album was made to walk right out of the studio and into the arenas. The players on it give the best performances they ever have. When I bring a musician into one of my projects, I look for someone who will benefit from the creative experience. I work with each person on a professional basis and if a friendship develops, then that's a bonus. I don't use Whitesnake as a vehicle for myself but as a vehicle for the songs. I see no reason to write a good five-minute song just to have it destroyed by fifteen minutes of someone else's 'technical expertise.'

"I had a concept before I started this group," he explains. "I knew that direction and straightforwardness were the most important things. It is not unusual for a band to start out great, and then the individuals each feel responsible for that success. It becomes uncomfortable, egos come into play, and, at that point, it's all over; it's no longer a group. The relationship has run its course, and it's time to either leave with pride or be unhappy together and lose one's dignity, which is something I refuse to do.

"Whitesnake has a fixed identity, but with enough scope to breathe," he continues. "I do not want this to be David Coverdale and a backup group. I would never stifle anyone's creativity. This is like a team. My finest hours are with Whitesnake. There is nothing quite like giving material to talented musicians and seeing what they make of it."

Whitesnake's members share Coverdale's enthusiasm and drive. Rudy Sarzo observes, "David is not one to make a fool of himself by saying, 'I am the band.' He picked us for what we're able to contribute. I know of situations where great musicians join a group and get stifled by a main member who is afraid to be upstaged. David's not like that; he says, 'Go for it!' He's great, such an inspiration to work with. I really respect him. He pushes us to be better than ever. We're all aware of the important role each musician plays, and no one is out to overshadow anyone else. It's a collective effort to work

together, a relationship based on mutual respect and trust."

Vandenberg agrees, "David is very open to giving everyone the creative room they deserve. Had this not been the case, he would not have been able to keep the group together. David encourages everyone to bring in ideas. I think the next album will show that ensemble spirit, once we are working as a band on the arrangements."

"The musicianship is first rate," Vivian Campbell picks up, "and there is no way anyone could accuse us of being a backup band. The key word is respect among the whole band. There is a strong personal bond stemming from that. Working with Whitesnake is so refreshing. David has confidence in the people around him. He lets us do what we want and doesn't feel a need to oversee everything. He gives us the freedom and respect we deserve."

"David wanted a band," Tommy Aldridge offers, "not just a group of people named after one individual. We were never brought in as hired guns. We have a good deal of leverage, a piece of the operation. David has encouraged us to 'dress up' some of the earlier songs. That also gives us the opportunity to ad lib. Everyone in this band is a professional, aware of our obligations."

From his current position of strength, with Whitesnake's future healthier than ever and the public hungrily anticipating the next album, Coverdale acknowledges his longevity and speaks candidly of his past and future. "There have been many peaks in my career," he states, "but my need to rock is so strong that I never want to come down. I have a constant need to express myself, whether by designing album covers, writing songs or being onstage. I have found the finest outlet available to anyone, and I feel very fortunate for that. The most wonderful thing in the world is to be a rock and roll musician, if you do it right, keep your eyes and ears open, and learn from each day. I hope I have improved as a frontman, a writer of melodies and in the ability to state my point quickly. In the last four years, I have learned to present songs I can put my best into.

"I want to make music for the recreation of the mind and body," he continues. "If I see someone's foot tap, then I know I have succeeded. It is one thing to write, but tailoring the material to oneself is another thing altogether. Nothing is as satisfying as taking something that exists in your head, introducing it to the musicians, watching it become reality, then taking it to the people. It is a beautiful process.

"My strength is that I can

give a stadium of 35,000 the intimacy of a living room," Coverdale concludes. "I love the mutual exchange of feelings with the crowd, taking them up and down a number of emotional levels. I like those grooves and moods that the stage mirrors. I want to generate that power, get the energy going to the ultimate degree. I have all the regard in the world for our audiences. I learn from their responses and I believe that they, too, are aware of my respect and integrity." □

Neil Zlozower



David Coverdale: "When egos come into play, a band can be all over."



Neil Entwistle

Robert Plant





# ROBERT PLANT

## ~~~~~A New Beginning~~~~~

by Andy Secher

### Former Led Zeppelin Vocalist Returns To Rock Roots With **Now And Zen**.

To say that Robert Plant is a legend may well be one of life's great understatements. From his incomparable album and stage performances with Led Zeppelin to his more recent solo ventures, Plant has helped define the look and sound of every hard rock vocalist who's ever sidled up to a microphone. Undoubtedly, without his hip-shaking, hair-tossing stage moves and his patented banshee yelps, the likes of David Coverdale, Rob Halford, and Steven Tyler might never have even considered rock and roll as a career. Today, Plant remains as vital a force as ever. His new band — featuring guitarist Doug Boyle, bassist Phil Scragg, keyboardist Phil Johnston and drummer Chris Blackwell — has provided Plant with his most dynamic and contemporary sound since the untimely demise of Zeppelin in 1979. Recently we sat down with the charismatic blond rocker to discuss his life: past, present and future, as well as his latest LP, *Now And Zen*.

**Hit Parader:** What made you decide to radically alter your sound on the new LP?

**Robert Plant:** After Zeppelin ended, I made a decision to change my musical style. I didn't want to sound like I did in the '70s. I felt it was a new decade beginning, and I should grow with it. That was the way I felt a number of years ago; today my feelings have changed once again. It would have been easy to stay on the golden platform that Zeppelin provided, but I decided to avoid being the King Of Cock Rock and expand my sound. I see where people like David Coverdale — who's been a friend of mine for years — has gladly filled the void I may have left behind. But I guess he has to make a living too. (laughs)

**HP:** But your new album has many of the same hard rock qualities that made Led Zeppelin so special.

**RP:** In some ways it does. I remember sitting with a friend in New York after I had played the Meadowlands on my last tour, and he said to me, "Why not make it easy on yourself?" Then he looked out at all the traffic buzzing by and added, "You're the only person going the other way, against all that traffic." We laughed at the time, but I understood what he meant. I was fighting my past just to be different. I still like creating something new, but I haven't totally forgotten the past. Let's just say I'm very comfortable with the music on this album.

**HP:** What's it like working with young

musicians who grew up listening to the music you made with Zeppelin?

**RP:** It was very exciting. They're very anxious to play, but so am I. We recorded 15 songs for this album, of which we only used nine. But it was their enthusiasm that made it fun.

**HP:** An old friend of yours, Jimmy Page, also pops up on a couple of cuts.

**RP:** I must say it was very nice to have him in the studio. I get along better with Page now than I did three or four years ago. I also appear on a track on his upcoming LP. But he tends to have less of a sense of humor about the old days than I do. When I told him about the snippets of Zeppelin songs I wanted at the end of *Tall Cool One*, he looked at me very strangely.

**HP:** How much truth was there in all that Zeppelin re-formation talk that was going around last year?

**RP:** The fact is that when things get slow, magazines go back to rumors about what might happen. It's nice to know that in the case of Zeppelin, people still care so much. As far as a Zeppelin reunion, I sincerely doubt that it will ever happen. At this point in my life, I wouldn't mind doing it, but I like my independence as well. A number of years have passed now, and the feelings I had towards the band and the material has changed. It's not quite as hallowed as it once was.

**HP:** Does that mean you'll be playing Zeppelin tunes on your upcoming tour?

**RP:** I think we'll be doing material from throughout my career. As I said, while I still have great respect for all the Zeppelin material, it no longer is in that "untouchable" category anymore. Anyway, if we play some of those tunes, it might put three or four more people in the arena.

**HP:** How do you view all the bands who have obviously "borrowed" liberally from Zeppelin to achieve their success?

**RP:** About the only band that really opened my eyes in surprise was the Beastie Boys. They used part of *When The Levee Breaks* on one of their songs. My attitude after hearing that was, "If those schmucks can do it, why can't I?" And with a band like Whitesnake, I'm happy for David's success. I just think that after all the time he's known me, he might have a little difficulty looking me straight in the eye. But he is a true gentleman. I guess there have always been performers who stick their cocks out at the crowd when they sing, and there always will be.

**HP:** When do you plan on going back on the road?

**RP:** We'll be going out very soon, and this time I want to stay out there for as long as possible. I haven't done that since 1975. Most of my recent tours have been fairly short for one reason or another, but this time I want to tour until I turn to my manager and beg, "Please, I can't do anymore." I want to be out on the road until I drop.

**HP:** Is there one song from the past that you'd especially like to perform? And on the other hand, is there one you'd especially like to avoid?

**RP:** As far as Zeppelin material goes, I always liked doing *The Wonton Song*. That was something that came right from the groin, and I enjoyed playing it each night. Surprisingly, one I would not look forward to doing would be *Stairway To Heaven*. I remember the night Page and I brought it to life, and we knew we had written something really special. But singing it every night as I did for years made it become almost insignificant. We used to rehearse it as a reggae song, and I wanted to try it onstage that way, but Page never wanted to.

**HP:** You seem to be a very content and happy man at this stage in your career.

**RP:** I am, and why not? I'm making the music I want with talented young musicians, and I have the opportunity to get back on the road and play live again. I hope that will always be enough to make me happy. □



# BON JOVI

## Lifestyles Of The Rich And Hair

### Jon And The Boys Gear Up For All-Important Follow-Up To *Slippery When Wet*.

by Michael Foster

The old saying goes, "There's no rest for the wicked." Just ask Jon Bon Jovi about that. In the last few months he's finally gotten off the road for some free time back home in New Jersey, but to say he's been getting any rest would be pushing the point to an extreme. Let's face it, when you're hot you're hot, and right now, nobody's more in demand than the guy with the shaggy hair. Even when he's not working on new material for his next album — which should be out by August — he's busy helping friends like Ted Nugent, Loverboy, Cher and Belinda Carlisle with songs for their albums. But Jon *really* doesn't mind. Hell, what would he do with free time anyway?

"It would be nice to have a little more time to just hang out," he said. "When I'm at home, I really just want to do nothing. I mean, if you consider watching television and maybe cutting the grass working, then that's what I'm into. Mostly, what I'm into is just eating and sleeping, but I still keep my hands involved in music. That's why Richie [Sambora] and I have been working with all those other people. We enjoy it. If we've got a song we think would work for them, it's theirs. It's been a real creative period for us, but we're still saving the best songs for ourselves."

Hmmmm, how does this guy keep cranking out the hits? Especially considering that only two years ago, Jon complained that writing songs was like "drawing blood out of my system." But selling over eight million copies of **Slippery When Wet** can change a person. Rather than letting the pressures of trying to follow up such a successful album build to an intolerable level, Jon and the boys have decided just to keep cranking out the material until they hit upon the "perfect" tunes for their next vinyl opus.

"It's great that there are people in this band who are very talented — and I'm not talking about me," Jon said with a laugh. "Richie and I really work well together as songwriters; it's like we can read each other's minds at times. Dave [Bryan] is the same way; he comes up with great ideas. That's one of the best parts of traveling as a band all over the world — you really get to be like brothers, and when it comes to songwriting, that closeness really shows."

"We have some real interesting things ready to go for the next album," he added. "We had the chance to test a few of them at soundchecks during the end of the last tour, and the people who heard them — mostly just the crew — really got excited about 'em. That made us real happy. You can sense that a song is pretty good when you're writing it, but until you play it for people and get their feedback, you just never know for sure."

An obvious question for Jon this time around is what will inspire him to keep working as hard as he has? After all, reports say that he's grossed an estimated \$30 million during the last year, a noble amount for one who admits his tastes still run towards, "ripped jeans, greasy burgers and Slurpies — typical New Jersey stuff." Will the new, wealthy Bon Jovi retain his down 'n dirty rock roots when the good life beckons?

"Hell yes," was his quick reply. "I play rock and roll because I'm a musician and I love it. I never did it for money, though I've got to admit it's nice to finally have something in the bank. I don't know what I'd do if I didn't have a band and a chance to get on the road. That's what I live for. The only benefits I can see from the money is that now I can buy a decent place to live. They kicked me out of my last place, believe it or not. The other benefit is being able to afford the plane that we use to travel between shows. I don't think I could handle traveling by bus anymore. That really takes a lot out of you. There's no way we could have stayed out as long as we did last time if we didn't have the plane. So I guess there are some good points in having money. But having some cash will never change the way I approach music. We made the album we wanted once, now the trick is to do it again."

In order to "do it again" Jon and the boys will have to come up with a new string of hard-hitting, instantly-hummable melodies like the ones that covered the **Slippery When Wet** landscape. You can bet this band isn't gonna turn up their noses at the kind of music they've been making and seek to show their artistic "maturity". These guys know they have a patent on what the rock-starved masses want to hear — and they're only too glad to provide it.

"I don't think there will be that many changes on the next album," Jon said. "I'm real happy with the music we've made so far and I don't see any reason to change it. Why is it that as soon as you do something people like, everyone expects you to change it? That doesn't make sense. I think we'll play our kind of music until people get really sick of it — and we hope that won't be for a real long time."

"Our goal is just to make people happy," he added. "That's why I'm willing to do things like go into the crowd during the show. When I went to a show, I always wanted the guys that I paid to see do that — so you could actually touch them and find out if they were real. I get bumps and bruises when I do it, but it's worth it just to sense the excitement of the people around you. You can never get tired of that kind of emotion. Your throat can feel like it's on fire and you can be dead-tired, but once you sense that energy from the crowd, you forget about everything else. That's what makes all the hard work and travel worthwhile."

For all his success, there are still worlds out there for Jon to conquer. Whether it's fulfilling his lifelong dream of being able to wail on the harmonica or just writing the ultimate rock song, he knows that at the ripe old age of 25, there are plenty of accolades and accomplishments still waiting for him. That alone is enough to keep any good-looking, young, extremely wealthy guy's head screwed on straight.

"I don't think you'll ever see us get swelled heads," he said. "We're still the same guys from Jersey we were a few years ago. Yeah, we've got our own jet, but that's about it. You don't see me wearing fancy jewelry, and I still feel really strange in the back seat of a limo. I'm a rock and roll musician, and that's all I want to be." □



Neil Zlozower, Inc.

Jon Bon Jovi





by Winston Cummings

# AC/DC

## Highway To Heck

Hit Parader Presents A Special Interview With  
Vocalist Brian Johnson.

Brian Johnson is often the forgotten weapon in the AC/DC arsenal. While most fans naturally think of guitarist Angus Young whenever these Australian legends are mentioned, Johnson's gruff vocal timbre has added immeasurably to the band's appeal since he joined the group in 1980, after the tragic death of Bon Scott. With his ripped jeans, sweat-drenched T-shirt and trademark worker's cap, Johnson has come to epitomize the band's earthy, blue-collar appeal. You'll never catch this guy trying on a pair of spandex pants or bleaching his hair blond; for Brian rock and roll is a dirty business. Recently we hooked up with the Newcastle, England native, who recently moved to the sunny climes of Florida.

**Hit Parader:** Brian, why did you choose to live in Florida — that's a long way from England.

**Brian Johnson:** It certainly is, but after a while you get tired of cold, grey winters followed by cold, grey springs followed by cold, grey summers. I love the sun, and I like it warm, so Florida was the perfect place for me to move. I always liked it here when we were on tour, and I like it even more now that I'm a resident.

**HP:** It's amazing how spread out AC/DC is. You live in Florida, bassist Cliff Williams lives in Hawaii, and Angus and Malcolm Young split their time between Australia and England.

**BJ:** Actually, Cliff's thinking of moving to Florida too. It's a lot easier getting to Europe from Florida than it is from Hawaii. But being so spread out isn't that big a deal — that's why people invented the telephone.

**HP:** We hear you decided to record your new album, **Blow Up Your Video**, in France.

**BJ:** Yeah, we used this great studio that was in the middle of nowhere. I must admit that I wasn't too thrilled about the place at first, because we were there in the middle of summer and there wasn't an air conditioner in sight. But you can get used to anything, and since the music was going so well, we didn't even mind the heat.

**HP:** The album has a very bluesy feel to it. Was the band trying to recapture their old sound?

**BJ:** In a way that might be true. We worked with Harry Vanda and George Young as producers again, and they were responsible for all the band's early albums. AC/DC hadn't worked with them for a long time up until we did **Who Made Who** last year. That album worked out so well that we knew we had to all get back together this time. George, who's the brother of Angus and Malcolm, is such an easygoing person. He makes recording an album a pure pleasure.

prepared to make an album. The weeks before going into the studio can be rather nerve-wracking. You wonder if the lyrics you're writing are good, and you worry if your voice will hold up. There's a lot to think about, and until you actually get into the studio and get to work, there's just too much time to be worried. It's a very hard time to live through, but you learn to make the best of it.

**HP:** AC/DC's image has always been something of a non-image. Except for Angus' schoolboy suit, all of you tend to dress in jeans and T-shirts. Has the advent of video made you want to update your look a bit?

**BJ:** (laughing) What would you like me to do, come out in a sequined cape like Elvis Presley? We've never believed in looking or acting like rock stars. Our image is just us, and that's served us very well over the years. As far as videos go, we've been lucky to work with some very talented people who understand what AC/DC is about. If you're not careful, a video can ruin your career. We don't want to be actors or look like Motley Crue; all we want is for people to see and hear AC/DC just the way we are.

**HP:** Yet, despite your very straightforward image, some people have continually misinterpreted the meaning of many of your songs. How do you answer people like the PMRC who call AC/DC's songs "demonic"?

**BJ:** I think my mom will come over and rip Tipper Gore's tits off. Actually, the band members don't take any notice of all that commotion. We think

**HP:** You seem to enjoy recording, and we know you love the road. Is there any part of your job you don't like?

**BJ:** Well, I'm not too crazy about getting



Angus Young: Still the driving force behind the AC/DC metal express.





Brian Johnson

Neil Zlozower

it's so ridiculous. A number of moms and dads were very upset about having their kids called "devil worshippers", but we knew everything would eventually turn full circle, and thanks to Jim and Tammy Bakker, it has. Who's the real sinner now?

**HP:** How many of the new songs do you think you'll be playing live on your new U.S. tour?

**BJ:** That's always a very hotly debated question among the band members. We'd love to play a whole bunch of them, but we know a lot of fans have come to hear the old favorites, and we certainly don't want to disappoint them. The only

solution is to play for about three hours every night, and poor Angus would probably be dead inside a week if we did that. Last tour we were playing six nights a week, and that might have been too much. This time we may cut it back to five shows a week — we plan on being out there a long, long time. But to answer your question, I'd like to see us play *Heat Seeker*, which is our first single, and maybe *Mean Streak* and *This Means War*. I love 'em all, and I'm sure if you asked the rest of the band, they might choose other tracks to play live.

**HP:** So AC/DC is a very democratic band when it comes to choosing what songs will be in the set.

**BJ:** Yeah, we are. We'll just roll around on the floor until one bloke gets his way. (laughs) Actually, we'll discuss it, and if Malcolm, for instance, wants *That's The Way I Like My Rock & Roll* in the set, we'll see what we can do. After all, we've been doing this for a long time. We've learned that the only way to get along is let everyone have their say — even if it isn't always listened to. □



# POISON

## The Second Coming

by Andy Secher

Just as Planet Earth was beginning to recover from Poison's first double-platinum infestation, these L.A. wildmen have launched a new assault on our senses. Yup, vocalist Bret Michaels, drummer Rikki Rockett, guitarist C.C. DeVille and bassist Bobby Dall are at it again, with their latest collection of instantly infectious odes to hard livin' and hard lovin' in the rock and roll fast lane. If the band's legion of fans think the boys were outrageous last time, with their lipstick traces, painted faces and satin struttin', wait 'til they check 'em out this time! Recently we got together with the ever-talkative Bret Michaels to delve into the often-bizarre, occasionally tacky, but always entertaining world of Poison.

### California Rockers Return To The Scene With Second LP.

Annamaria DiSanto



Bobby Dall: "We are crazed in this band — and we like it that way."

**Hit Parader:** Deep in your heart is there any fear that Poison may have shot their load on the first album?

**Bret Michaels:** We're nervous about this album, but that's just the way we are. We're a bunch of worriers. It's certainly not because we don't think we have a good record. In fact, we know we have a great record. It's gonna blow people's minds. Our first album was like losing your virginity — it's something you'll always remember, but it might not be you at your best. This time, we're the experienced guys who want to make the fun last all night. If people think **Look What The Cat Dragged In** was a party, they'll just go crazy when they hear what we've cooked up now.

**HP:** What about overexposure? It seems that wherever anyone looked during the last 18 months, they'd see either your picture or one of the band's videos.

**BM:** I don't think any of us fear being overexposed in terms of our music or our faces. Speaking for myself, I know that all my life I've wanted to be in the limelight; I used to dream about it when I was a kid. So I feel very comfortable with it now. I like seeing my picture on the cover of **Hit Parader** — I really get off on it. As far as the band goes, we haven't really shown everything we're capable of doing yet. That's why overexposure isn't a problem. We're the kind of band that will change everything around on you just when you think you've got us pinned down.

**HP:** What makes you so convinced that this is a better album than **Look What The Cat Dragged In**?

**BM:** By now, I think just about everyone knows that we recorded the last one for a ridiculously low sum of money. We did the whole thing for \$23,000. This time we



Amesbury D. Davis

**Bret Michaels**





had a lot more money and a lot better idea of what the fans wanted to hear from us. On top of that, we worked with Tom Werman as our producer, and having Tom — who's recorded with Motley Crue a lot — work with us made a world of difference. Having a real professional at the controls was really good for us. Tom really brought out the best in Poison, and he's helped me develop a very distinctive vocal style, which is exactly what I wanted to do.

**HP:** What motivates Poison to write a particular song?

**BM:** Usually, our songs tell about things that actually happened to us. There are a couple on the new album that really touch on things close to my heart. The song *Fallen Angel* is about a girl I knew when I was still living in Pennsylvania. She came out to Los Angeles a while ago, and she had a real tough time. In fact, she ended up being a prostitute. It was a real sad story. *Can't Cheat The Hangman* is about me getting arrested down in Georgia last year. I got in trouble because I was supposedly doing some things with a girl who was underage. Believe me, she certainly didn't look underage! But the people down there took everything very seriously. I thought they were really going to string me up!

**HP:** That brings us to Poison's supposedly wild behavior on the road. You guys even make Motley Crue look like choir boys, don't you?

**BM:** We're not trying to be wilder than anyone. We're just out to have a good time, and we do. We get a lot of women coming to our shows, and we love that. I hate it when people call those girls "groupies." They're very important to us, and we really rely on them. Without them there, the road would be a very lonely place.

**HP:** But Bret, what about AIDS? Aren't you guys concerned about what's going on? Is a pretty girl worth possibly dying over?

**BM:** Of course not. There is a real danger out there, especially in this business, because we tend to meet girls who are into having fun and are a little promiscuous. We believe in having safe sex. But if you're in the back of the bus with a beautiful girl, what are you gonna do? Usually your basic instincts tend to cloud your clear thinking.

**HP:** Aside from your getting more women, what has success meant to you? Have you been able to live out all your fantasies?

**BM:** Well, maybe not all of 'em, but

I'm trying. (laughs) The fact is that when we started this band, I made a list of things I'd do if we were ever lucky enough to become successful. See, when I was growing up in Pennsylvania, I never had a car. The best I could do was buy a motorcycle for \$175. So, once we began to see some money from the last album and tour, I went out and bought myself a black Corvette and a huge Harley-Davidson bike. I love 'em both. But something I really want to stress is that those things are really superficial. Nobody in this band has let success go to his head. People may assume we've changed, but I don't think any of us have at all. I just like to show off a little bit because people always told me I'd never make it. They said that I'd never be successful.

**HP:** Have you thought about going on tour? What are the band's road plans for the next year?

**BM:** We'll probably go out as an opening act again, sometime in late spring. We'll do that for a few months and hope that the album really takes off. If it looks good, we'll try to do our own headlining tour. But either way, we have some

things planned for the stage that will be totally insane. I've been watching movies like *That's Dancing* over and over again. I really want to improve our stage choreography. The whole show — the lights, the effects, the sound — will just be totally incredible.

**HP:** Tell us some of the wild things that happened to Poison while you were on the road last time.

**BM:** You must mean besides getting arrested. (laughs) I recall one night in Tallahassee, Florida, when there was a party thrown for us and Ratt — who were the tour headliners — at a club in town. The club manager called us aside, and asked us to meet some people he knew who wanted our autographs. As it happened, in order to do that, we had to leave the rock and roll part of the club and go through the disco part, and as we were walking through, this guy jumped on Rikki's back and started to punch him. Well, I grabbed the guy and punched him right in the mouth. I wear a lot of rings and other jewelry on my hands so when I hit him, it really did some damage. He had to have 17 stitches in his mouth. The

whole place turned into a real barroom brawl after that. It was crazy — but it proved that people shouldn't judge us by the way we look.

**HP:** Any other good road stories?

**BM:** Probably the wildest night I had on tour last time was the first night I spent drinking with Robbin, Stephen and Bobby from Ratt. They invited me onto their tour bus after we had played in Hannibal, Missouri, and we just started drinking. We were listening to AC/DC over and over again, and really partying pretty hard. The next thing I know, Robbin just passes out on a couch. Then a few minutes later, Stephen just rolls right over onto the floor. So Bobby and I go to the back of the bus for a nightcap. But after that I passed out, and the next thing I know we're at the hotel and the bus driver is telling me I've got to get off. Well, I stumbled off the bus, made it into the hotel lobby, then passed out in the hallway. That's where I slept all night. But that's cool. We figure all the partying we did last time was just a warm-up for what's ahead of us now. □

Neil Calandra



Rikki Rockett: "We just like having fun; there's nothing wrong with that."



Bill Zimmerman, Inc.

C.C. DeVille





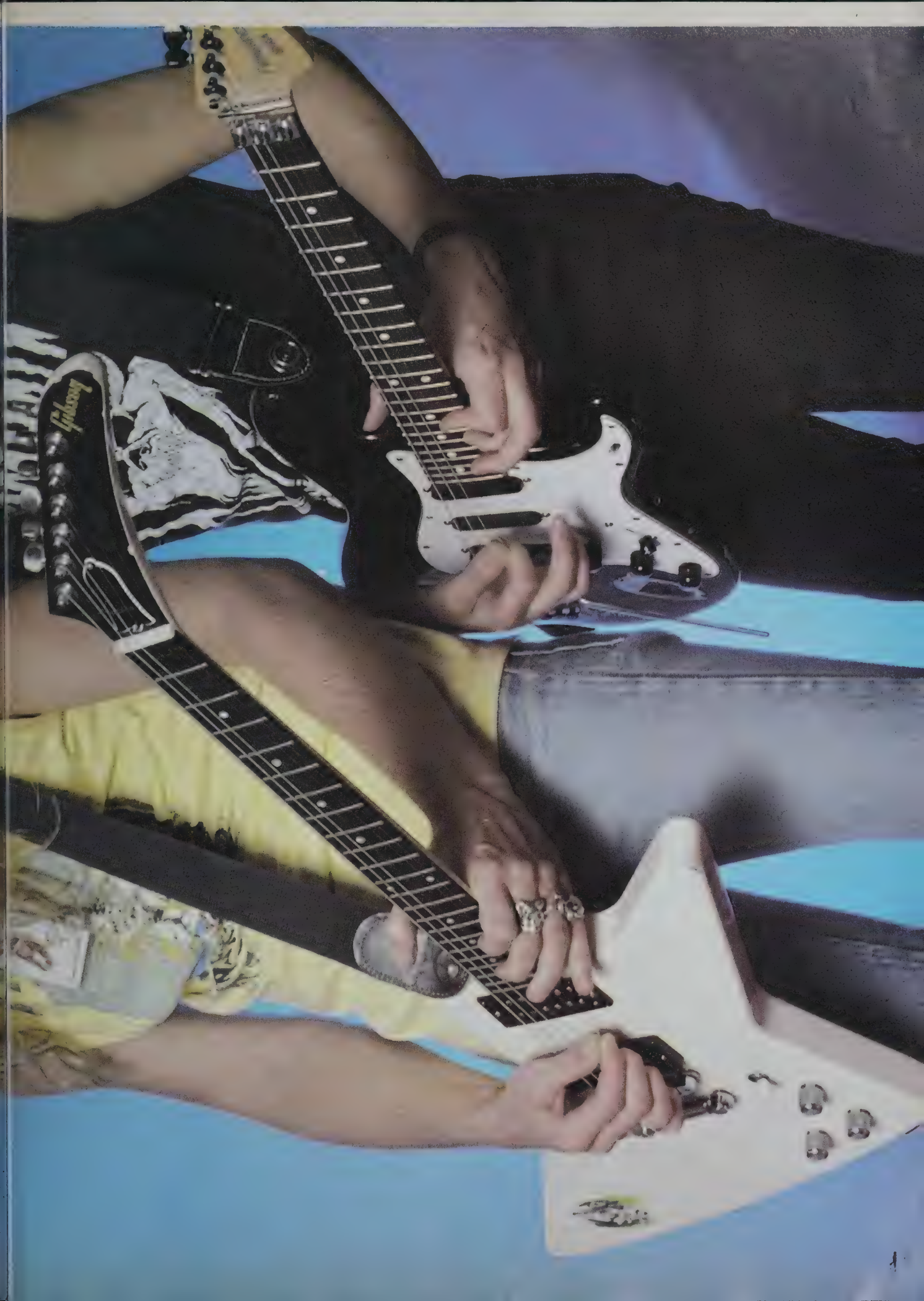
# HIT PARADER

## METALLICA'S

James Hetfield  
& Kirk Hammett









# DEF LEPPARD by Winston Cummings

## The Road Warriors

### Hysteria Tour Rolls On As Rock Brigade Adjust To Life In A Suitcase.

Most rock and roll fans picture their heroes as living the life of kings — being waited on hand and foot to make sure they have the best food, the best accommodations and the best women possible. While that image is quite accurate, there's also a harder, far less glamorous side to the rock biz — constant travel in crowded, noisy buses, sleeping in strange beds in even stranger cities night in and night out, and dealing with a constant stream of press people, all of whom want the "real" inside story. Some bands never learn to handle the rigors of the road. Others, like Def Leppard, learn to roll with the punches and neatly step over any difficult hurdles placed in their path. How else could vocalist Joe Elliott, guitarists Steve Clark and Phil Collen, drummer Rick Allen and bassist Rick Savage survive the 18 months they expect to be out on the tour trail supporting their latest album, **Hysteria**?

"You have to deal with the good as well as the bad," Elliott said as he sipped mineral water shortly before one of the 200 shows the Leps will play during 1988. "Thankfully, a band like ours can handle most of the problems because we have great people working with us. They can't help it if my voice gets a little dry, or if we get a little tired, but they do a great job taking care of everything else. But we don't worry about the little difficulties of going on tour. We've had a great time out there, and we have no complaints."

"Actually, I think things are easier for us this time than ever before," Savage added. "We've done a couple of these lengthy road things before, so we have some idea of what to expect out there, and this time we've gone out as headliners from day one. That makes everything a lot easier. People forget that when we began the **Pyromania** tour four years ago, we were still an opening act. This is the first tour on which we've started out as headliners — it really makes a difference on how you approach things. We know we'll be able to do a soundcheck if we want, and we can play as long as we want and change the set around a little if we choose."

No matter what the boys say, life on the road is never easy. But it can be a lot of fun, especially when your album has moved over three million copies and your tour has sold over 85% of available tickets. Though success is certainly nothing new to the Leppard lads — remember that their previous album, **Pyromania**, sold over five million units — after their lengthy absence from the scene, such a triumphant return has come as a welcome relief.

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*"None of us has ever said that **Hysteria** is a better album than **Pyromania**."*

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"I don't think we ever really worried that people would forget us," Elliott said. "But when you're sitting in the studio for month after month and see people like Bon Jovi and Motley Crue go to the top and sell millions of records, the thought naturally passes through your mind that you've been replaced in the fan's hearts. It's inevitable that you'll end up losing some ground to the newer faces, but I believe once you've made a name for yourself, the fans remain loyal. I think our success has proven that."

"I'm not saying that they'd be loyal if we released a bad album," he added. "But I always believed that if we came back with a real fuck of an album — which we did — they'd be there waiting for us when we got back on the road. I don't think I was over-confident because I felt that way. Fans, especially in America, seem like they really are anxious for you to do well. That's very encouraging for a band like ours."

Despite their fans' loyal support, some of the band's staunchest supporters have called **Hysteria** a disappointment. They certainly don't say it is a "bad" album, for tracks like *Run Riot*, *Animal*, and *Women* rank among the band's all-time best compositions. But after three years of waiting, countless press stories "hyping" the album to the outer limits and the belief that Def Leppard may

well be the most talented rock band on God's green earth, many fans find themselves listening to **Hysteria** and asking "Is that all there is?" Elliott, for one, can understand that reaction.

"None of us has ever come out and said that **Hysteria** is a better album than **Pyromania**," he said. "In my heart, I still don't know if it's even as good. I think we've made a major leap forward on this record, but I can understand those people who wanted us to make another record exactly like **Pyromania**. We could have done that two years ago, but we really wanted to come out with something that was really different — an album that could set the standards for the next five years. We wanted **Hysteria** to have the same kind of impact that **Pyromania** had, both in a commercial and an artistic way."

"We never worried about **Hysteria**," Collen added. "We knew we had created the album we wanted, and if the fans accepted it, great. If they didn't that was too bad. It's the same attitude we had about getting back onstage. We really weren't worried about forgetting how to play or how to move up there, but we knew there'd be a little bit of rust to wear off. We knew we were going to give the fans a great show; either they'd be there, or they wouldn't."

Not only has the band provided fans with a great show, they've also presented one of the most unique concert attractions in recent memory. With their special "in-the-round" stage set (designed, by the way, by band manager Peter Mensch), the band solved the age-old problem of providing everyone with a good seat.

"Most of the big American arenas are designed for people to look towards the center of the hall," Savage said. "We just took advantage of that. Also, we realized that with this stage setup, there'd be four front rows and nobody at the back of the house. Everyone has a perfect sight-line. I've got to admit that when Peter first brought us the idea, I wasn't fond of it, but now I see the advantages. I can see this stage as just another way for Def Leppard to set new standards for other bands to follow." □



by Robynne

## Joe Elliott





# Vinnie Vincent Invasion

## Set To Take Off

by Rob Andrews



The Invasion in action (top to bottom): Vinnie Vincent, Dana Strum, Marc Slaughter.

Rosner/Weiss

### Former Kiss Guitarist Shows He Has What It Takes On His Own.

If you wanna be buds with Vinnie Vincent, you'd better not mention the word "pink" very often. In case you didn't know, Vinnie's infamous pink guitar is no more — squashed intentionally under the wheels of his band's tour bus last year. The pink in Vinnie's hair is gone too, discarded in a drastic remodeling of his old "glam" image. In addition, Vinnie's pink lipstick is also now in the trash, part of his effort to appeal to the macho rockers out there. These changes seem to have worked, for *All Systems Go*, the second album by the Vinnie Vincent Invasion (which in addition to Vinnie includes vocalist Marc Slaughter, drummer Bobby Rock and bassist Dana Strum) has rocketed up the sales charts since its release last March. Featuring a variety of rowding blues/metal rockers, the album seems destined to give Vincent the notoriety he's been seeking since parting ways with Kiss in 1985. Recently we hooked up with Vinnie to discuss the changes in his life, as well as the looming spectre of success.



**Hit Parader:** Vinnie, are you surprised by how well the album's been received by fans?

**Vinnie Vincent:** I know it sounds very pompous if I say I'm not surprised, but the truth is I'm not. I am very thankful to all the fans who've accepted us and our new album, but I think it's a very good record. It has a strong melding of blues and metal, which is a sound that has always been popular in rock and roll. I grew up listening to Led Zeppelin, and I still think they were the greatest band of all time because of the incredible diversity their music had. What we've tried to do is capture at least some of that same magic. I hope we've succeeded.

**HP:** You mention Led Zeppelin being an influence on you, but don't you think that influence is a little too obvious on a song like *Ashes To Ashes*?

**VV:** (laughing) If you're comparing anything we do to Led Zeppelin, I'm gonna take it as a compliment. It happens that Marc Slaughter has an amazingly flexible voice — just like Robert Plant had in Zeppelin. Then we have that same blues/rock roots, but as far as the songs themselves go, I think we put our own stamp on them loudly and proudly.

**HP:** Where did the album title, *All Systems Go*, come from?

**VV:** It's a long story. Back when I left Kiss, I really had a lot of negative things going through my mind. It had been drilled into me that I was no good and that I had no talent. I was waking up in the middle of the night thinking that I was dying. It was a very scary period in my life. I actually had a nervous breakdown and had to check into a hospital. That was only a couple of years ago. To see where we are today and compare it to back then made me realize that for me, and for this band, all systems are go. We're ready to really take off.

**HP:** What made you decide to change your image so drastically?

**VV:** You've got to realize that I was coming off of my breakdown when I first got this band together and went in to record our first album. I think I was searching for a direction back then. I was living in L.A., and the whole glam trip was really happening at that time, and I wanted to be part of it. The look I had at the beginning of the last tour — with the pink guitar, the makeup and the hair — was an outgrowth of that. But then we were on the road with Iron Maiden for four months, and during that time I realized that glam and metal just don't mix. That's when we decided to go out with our hair flattened down and have the fans concentrate on the music just as much as the stage show. We're still gonna put on a great stage show — it's impossible to spend time in Kiss and not want to blow people away onstage — but our look is much more subdued this time.

**HP:** Over the years, the Invasion has gotten a reputation as one of rock's most sexist bands. As an example, you tried to hire an all-female road crew last year. Has that attitude changed along with your image?

**VV:** Well, let's just say we still like women. The thing with the road crew wasn't sexist at all. We just always felt that women could work on the road just as well as men could. The trouble was

Rosner/Weiss



Vinnie Vincent: "When I left Kiss I actually had a nervous breakdown."

we only found two women out of thousands of entrants who really were qualified to go on the road from a technical point of view. But I don't think we're any more sexist than most bands. We have a lot of female fans and we're very proud of that. But we feel we have something for everybody.

**HP:** Let's get back to the album. Are there any songs on the record that you're particularly proud of?

**VV:** There are some very strong tracks on the album, and to me the key word is diversity. We have three ballads on the record, and the rest of the album just rocks your ass off. Even the ballads build like some of the classic rock songs. They don't stay soft all the way through. One of my favorite tracks at the moment is the song *Let Freedom Rock*. It tells about what's going on in Goshen, Indiana, where a woman who's putting out a small rock magazine has been threatened

by the community. We were there last year and got caught up in the same situation. Those people view rock and roll as some incredible menace to society. We've always believed that rock and roll is just supposed to be fun, and those people want to take our fun away. That's why we proudly say, *Let Freedom Rock*.

**HP:** What are your tour plans at the moment?

**VV:** We're lucky in that a number of great tours are heading out right now, and we've been fortunate in our dealings with those headliners. At the moment, we have a couple of very attractive options, and we'll make our decision soon. We had a great time as an opening act last time, and we'd like to headline our own tour before the year is out. But we're not that anxious to rush things. We've learned just to take everything as it comes and enjoy it. To me, that's real success. □



# LIVE ON STAGE

## DOKKEN

Don Dokken — calm and cool in his black leather and shades. George Lynch — fire and ice with his faster-than-light guitar licks. Mick Brown — the “wild man” drummer trapped in a “cage”. Jeff Pilson — hyperkinetic, bouncing about the stage while never missing a beat on his bass. Together they form Dokken, a band that has emerged as one of the most exciting live acts to hit the rock scene in quite a while. While touring the country over the last few months, supporting their latest LP, **Back For The Attack**, they’ve garnered an ever-increasing legion of supporters who feel that Dokken may well be the next big “breakthrough” band on the metal scene. Don Dokken, for one, isn’t about to argue with that.

Eddie Malluk

“We’ve paid our dues,” he said. “We’ve done the opening act thing for quite a while, and we’ve really done everything right as far as building our career. We want to be arena headliners — and we know our time is coming soon. This is a band that lives to sell records and play live. You haven’t experienced the real Dokken until you’ve listened to the albums and come to the show.”

Ross Halfin/Photofeatures Int.



George Lynch: “Some people are always looking to cause trouble for us.”



Jeff Pilson: “For this album, we didn’t listen to anyone but ourselves.”



Edna Malm

**Don Dokken**





# Motley Crue

## Toil & Trouble

by Adrienne Stone

### The Boys Look Forward To A Vacation As **Girls, Girls, Girls** Tour Grinds To A Halt.

When Motley Crue first graced the pages of *Hit Parader* in 1983, it was as a pick-hit selection which displayed them as an up-and-coming band. The prediction was quite obviously accurate; five years later, the Crue's leather 'n metal images are routinely plastered across the covers, centerfolds and pages of every major rock magazine in the universe.

What's kept them going strong since their initial shocking emergence? Their steady touring and constant self-modification may be the answer. Recently, we got together with bassist/songwriter Nikki Sixx, who revealed some of the "Motley Crue Methods Of Madness" both on and off the road.

**Hit Parader:** As a successful rock band, you often travel by plane or limo and stay in sumptuous hotels. Are you ever concerned that you might be falling out of touch with the kids?

**Nikki Sixx:** Not at all! I talk to the kids all the time and I'm real honest with them. The other day, these kids were in the hotel lobby waiting to meet us. I told them "Look, the other guys are sleeping. They were rockin' pretty late last night. So if you knock on their doors and you get your butts chewed out, don't start whining to me." The kids were like, "Oh, cool, man. When can we come back?" I said, "Come back at two o'clock." They came back at two o'clock and the rest of the guys were up and everyone was rapping with the kids and it was cool, you know? That's the kind of relationship I dig having with the kids. It's like I'm just a fuckin' 'nother guy.

**HP:** What about when people come backstage at one of your shows? Do you feel like that's an invasion of your privacy or do you welcome the visits?

**NS:** Sometimes it's better not to come backstage, 'cause it's not all it's cracked up to be. Rock and rollers get colds and hangovers and get bummed out like regular people do. But no one ever expects to see a downside. That's why I'd rather spend an extra five minutes with the kids just talking to them one-on-one, 'cause then they walk away and they go, "Wow! He's even *cooler* than I thought!", instead of their getting a glimpse of reality backstage and then walking off and going, "Oh, he's kinda boring."

**HP:** What about when you're in a club and you want a little privacy?

**NS:** Well, if I'm at a club and somebody wants to talk with me, I just let them know I'm not gonna pull a star trip and run away from them. That's the worst thing I can do — run the other way. If I just stay there and talk to them, they relax and everyone's happy.

**HP:** When do you resent intrusions?

**NS:** When I'm at home or when people talk about things that aren't their business and they don't have all the facts.

**HP:** Like your recent stay in the hospital?

**NS:** Well, yeah. I've never said my lifestyle's for everyone. I've always done exactly what I've wanted — not what people expected me to do. There's a public Nikki and a private Nikki and there's a big line between the two. I'd really like to keep it that way.

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*"I was riding around the parking lot on my motorcycle, and a cop wanted to arrest me."*

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**HP:** When you find time to listen to other music besides your own, does it influence your writing?

**NS:** It's strange, 'cause I can't tell Tony Bennett from Frank Sinatra and some of that weird classical shit reminds me of punk on speed! But I *love* country music! I was practically force-feeding Tommy country-mixed blues — old Rolling Stones stuff — 'cause Tommy just does *not* dig country & western music. And he was going, "Wow! I *do* understand how country has influenced rock and roll." All forms of music influence rock and roll. You don't have to get down there and play shit-kicking music to appreciate it, but you can definitely pick out some cool ideas from it and put it into your framework.

**HP:** Did you ever learn to read music?

**NS:** No. I have a hard enough time just learning how to read! (laughing) No, it's just that I'm too impatient. People that I know who read music tell me it tends to hamper them, because if you're just playing a straight D across the board with a moving riff around it, it doesn't always make sense to look at it on paper.

**HP:** You've become associated with fast cars, fast bikes and fast women over the years. Do you harbor a passion for speeding?

**NS:** I got a ticket for driving without a driver's license and speeding and running a red light, so I guess I won't be driving for a few years. I also got pulled over doing, like, 105 in my Corvette. I was coming back from Mexico with Vanity before we split and the cop pulled us over and he was fuckin' freaking. And Vanity goes [in a feminine voice], "Ummm, officer..." and the cop's like, "Oh! Aren't you Vanity?" I'm thinking, "This is fuckin' nice. Girls can get away with that." I'm tellin' ya! He let me go, but I was thinking, "Now, if she wasn't in the car, I would be in jail again." I'm sick of jail!

**HP:** What was the last time you had a brush with the law?

**NS:** Probably when I was riding my motorcycle. We were playing a gig in Los Angeles and I was riding around the parking lot on my bike and a cop pulled me over and wanted to arrest me. I almost missed the gig, except my manager talked the cop out of arresting me. There are other things that go on that are pretty sick. Especially when I'm with Tommy. A few times, we've been in liquor stores and I'll be watching and he'll steal fuckin' candy bars! We'll get outside and he'll go, "Lookit! I stole this!" I'm thinking, "God! This guy could buy the liquor store and he won't buy a 20-cent bar of candy!" It's pretty sick what people do for thrills. □



Rock Music

Nikki Sixx





# EXODUS

**San Francisco  
Power Rockers  
Strut Their Stuff On  
Pleasures Of The Flesh.**

by Scott Jordan

Once every couple of years, a band comes along that seems to catch the mind and imagination of the rock and roll masses. It doesn't matter if they tread the heaviest of rock lines like Metallica or take a more commercial course such as Bon Jovi; each band has a distinctive flair that separates them from their compatriots. Today, those in the know insist that Exodus is about to join that elite group of acts who can elicit immediate audience response by the mere mention of their name.

With the release of their second LP, **Pleasures Of The Flesh**, this San Francisco-based power metal unit has shown they have the credentials to make them one of the genre's most exciting and inventive units. Guitarists Gary Holt and Rick Hunolt, drummer Tom Hunting, bassist Rob McKillop and new vocalist Steve (Zetro) Sousa have combined the fierce musical attack of thrash metal with a surprising degree of subtlety and imagination. The results, as shown on such numbers as *Chemi-Kill* and *Seeds Of Hate*, represent a band with a metal heart and a social consciousness.

"Our first album, **Bonded By Blood**, was really kind of conventional in that it had a lot of songs about death and the devil," Holt explained. "We were one of the first bands to get into those subjects back then, but today everyone's doing it and we knew it was time to move on. That's why on **Pleasures Of The Flesh** we started writing about much more topical things. *Chemi-Kill* is about all the toxic waste that's being dumped on us, while *Seeds Of Hate* is an anti-terrorist song. Neither of those are what has become known as the 'black metal' vein, yet they're both kind of nasty — which is the way we like 'em."

Exodus has good reason to feel nasty these days, following a three-year period during which the band almost came to an end. Formed back in 1982 by Hunting and current Metallica guitarist Kirk Hammett, Exodus went through a number of lineup changes before recording their first LP, **Bonded By Blood**, in 1984. That record made an immediate impact on the then-fledgling power metal scene, establishing Exodus as one of the most eloquent spokesmen in the death, doom and destruction derby. But following that initial success, things became rather difficult for these Bay Area bashers.

"The label we were on for the first

Eddie Malluk



Gary Holt: "We were one of the first bands to ever tackle the subjects of death and the devil."



album just didn't support us at all," Holt said. "We were out there trying to get some decent tour dates and the record company people were just sitting on their asses. It became a real bad situation. We almost considered throwing in the towel and saying, 'You win, we give up.' But we stuck to our guns, changed labels, and made a big change in our vocalist. Then when we had everything in order — including our own heads — we went into the studio and killed."

As Holt indicated, Exodus' fortunes changed when the band hired Steve (Zetro) Sousa just prior to the recording of **Pleasures**. Previously, the group had depended on the often-unpredictable Paul Balooff to be their frontman, but when Balooff showed up at one too many shows with a hangover, the band knew something drastic had to be done.

"Balooff had his fans, and he's a real nice guy," Holt said. "He may not be in the band anymore, but we're still all friends. We wish him the best in whatever he does next, but we're real happy having Zetro with us. He's a better singer than Paul, and his attitude is much more professional. Balooff would show up at gigs drunk on his ass, and then he'd sing like shit. When you're looking for a record contract — as we were at the time — you can't afford to put up with shit like that."

"I used to be in Legacy," Sousa added. "They're known as Testament now, and they have a record out on Megaforce. Exodus and Legacy used to play a lot of the same clubs in San Francisco, so we all knew each other pretty well. I always really admired Exodus, and when they asked me to join, there was no way I was going to say no. This is a band that's really gonna go a long way."

Ironically, despite their success and their obvious fan support, when Exodus was shopping for labels prior to the recording of their latest album, none of the big companies wanted anything to do with them. Since Exodus' members had heard all that "next big thing" talk, they couldn't understand why labels who were gobbling up less talented power metal bands were leaving them out in the cold.

"The fact is that we did talk to a number of the major labels," Holt said. "Some of them were real interested, but then they'd turn around and ask us to tone this down or change that. We didn't want to hear any of that shit. Then Combat came along with an offer that was just as good as anything we were getting from the majors. They signed us for two albums, but we have a buyout clause after **Pleasures Of The Flesh**, so we think we're playing it smart. We're like free agents who can go to the highest bidder if this record does as well as everyone thinks it will. We'll end up on a major label eventually, even if it does take a little more time."

One of the ways the band hopes to

attract the major labels to their door is by showcasing their talents on the American tour trail throughout 1988. Whether they choose to headline their own club tour or are lucky enough to land an opening act arena slot, Exodus know that their live shows may well be the key to their future success.

"Having had Kirk Hammett in the band and then seeing him go on to big success with Metallica has really inspired us," Holt said. "I think we'll be just as big as Metallica soon, and we owe them many thanks for opening up a lot of

doors for us. They were the first power metal band to land an opening act arena slot when they played with Ozzy Osbourne a few years ago. We'd like to do the same thing if the chance comes. But if we don't get to play the arenas this time, that's okay. We'll do whatever we have to do to make it — except sell out our musical beliefs. I know Metallica's attitude was always, 'Hey, if we make it, we make it.' We have a lot more conviction. Our attitude is that we've got to make it — or at least die trying." □

Eddie Malluk



Rob McKillop (left) and Steve Sousa: "This is a band that's gonna go a long way."



# Scorpions

## Slow And Steady

Neil Zlozower

Rudolf Schenker: "We are encouraged to see how well hard rock is doing all around the world."

**Teutonic Terrors Gear Up For First Tour In Three Years With *Savage Amusement*.**

by Winston Cummings

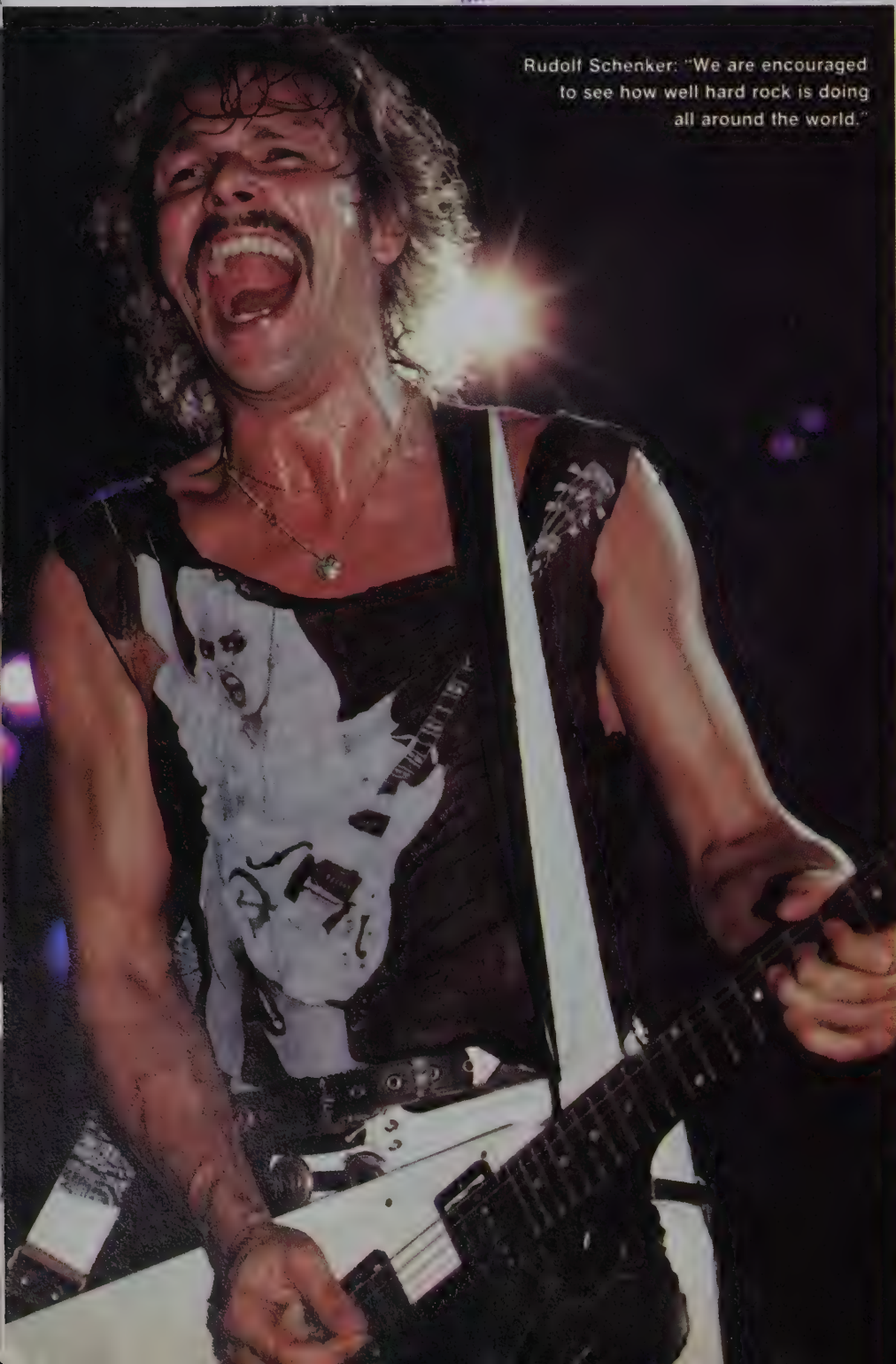
Rock and roll is a medium filled with danger. To most fans, the rock world seems like nothing more than fun and games with both bands and their supporters looking for the ultimate good time. But for some groups, treacherous land mines lie out there just waiting to be stepped upon. Who knows when a band will make that one miscalculation that will lead to their untimely fall from grace? Some, like Def Leppard and Whitesnake, have managed to deftly sidestep potential disaster. Others, such as Quiet Riot and Billy Squier, are still wondering what hit them. For the Scorpions, the months ahead will tell if their gamble of taking three years between studio releases will result in their expulsion from the rock hierarchy or their quick reascension up the metal ladder. It's a question that band members Klaus Meine (vocals) Rudolf Schenker (guitar), Herman Rarebell (drums), Matthias Jabs (guitar) and Francis Buchholz (bass) are patiently waiting to have answered.

"We aren't concerned about how the fans will accept *Savage Amusement*," Meine explained. "We've been recording albums for a long time, and we know that if we make a good record, it will be successful. If we don't, then it will not sell many copies. We have a great deal of confidence in this record because we know it is good. We worked very hard for a very long time to make this the best album the Scorpions have ever made. That's why we don't think taking as much time as we did was a gamble. Our fans are loyal to us because they know we make very good music. Those kind of fans don't go away no matter how long a band takes between records."

"We are very encouraged to see how well hard rock is doing all around the world," Schenker added. "The influence that the Scorpions have had on many bands has increased the number of fans for them and it's kept the fans hungry for us. There was a time when we were one of the only heavy metal bands around. That's when you can be concerned about people forgetting you. But with bands like Whitesnake, Def Leppard and Bon Jovi keeping hard rock alive, I know that *Savage Amusement* will be our most successful album ever."

For the group's latest vinyl venture to be their most commercially successful LP, it will have to do some fancy dancing on the album sales charts. After all, such previous group efforts as *Blackout*, *Love At First Sting* and *World Wide Live* have averaged sales of over two million units each, a statistic that makes the Scorpions one of the decade's most successful rock and roll bands. But despite the lengthy period during which this German quintet polished their tracks to near-perfection, they feel certain there will be no stopping the Scorpions steamroller in 1988.

"We've been recording for 15 years, but this is still a very, very important album for us,"





Meine said. "In fact, we are at a very critical point in our career. We have to prove that the Scorpions are still one step ahead of all the young bands who have emerged over the last few years. This is a business that can chew bands up and spit them out in a hurry, and we've always been survivors. But we've become used to being champions as well, and we're very determined to stay there."

"When we left the studio after we had finished this album, we had one of the most satisfied feelings of our lives," he added. "We felt not only had we recorded a great album, we had also remained true to what the Scorpions are all about. We didn't take any shortcuts to try and have a big hit single. We recorded music that we liked, and believe me, we rejected many, many songs to get to the ones that finally made it onto the record."

Judging by the acceptance afforded new tracks like *Rhythm Of Love* and *Don't Stop At The Top*, it seems that the Scorpions have once again managed to meld their unique hard rock stylings with just enough commercial punch to yield another multi-platinum platter. Though the record does little to expand the Scorpions' roster of musical styles (in fact, in places its style is treacherously close to the sound of the group's earlier LPs), the band has proven once again they are masters at giving their fans exactly what they expect.

"Believe it or not, we make the music for ourselves," Schenker insisted. "We think we know what is best for the Scorpions at all times. That attitude may bother our record company or our managers, but it's one of the best benefits of having been successful. When you have a history of success, people start to believe that you may really know more than they do when it comes to your own band. I never say I'm an expert on anything except one thing — and that's the Scorpions."

Now, however, the Scorpions find they must shift gears and get themselves prepared for what looks like at least a solid year on the road. With their tour already scheduled to hit South America and the Orient, as well as the Monsters Of Rock Festivals on this side of the Atlantic, these Teutonic Terrors have to leave the serenity of their lives in Hannover, Germany, and prepare for the nonstop pressures of the road. Though the band swears that going on tour is their favorite hobby — a fact documented on their hit song, *Coming Home* — since all the band members are now family men, one must wonder if packing up and leaving the wives and kids behind doesn't become harder each time.

"Our families understand that at times the band is our top priority," Meine stated. "They may not like that, but they've learned to accept it. I love being at home with my family, but I love being on the road and seeing all the fans as well. I've always believed that having a good home life keeps my attitude towards the band and touring fresh, while going on the road makes me love my wife and child that much more. Each side of my life lets me get a perspective on the other. But right now, I must say I'm very ready to get back on the road. We played six shows in Europe back in 1986, and that really whetted our appetites. It's been a very long 18 months for us since we came off stage."

"People laugh when we tell them that the song *Coming Home* is about touring," Schenker

added. "They can't believe we like it so much. But it's true. Getting the band all together and touring the world is a great deal of fun. And getting onstage each night is really like coming home — it's where we really belong. I know that the band's attitude towards touring and the fans

hasn't changed over the last three years. We only hope the fans' attitude towards us hasn't changed either." □

Klaus Meine: "We don't think taking as much time as we did on this album was a gamble."

Rik Sins





Mark Weiss/MWA  
**Lita Ford**





# Lita Ford

## Blondes Have More Fun

by Rob Andrews

Lita Ford is a tough lady to figure out. On the surface, it would seem that this 28-year-old Los Angelean has all the ingredients needed for stardom — she's talented, attractive, intelligent and can rock with the best of 'em. But throughout her decade-long career — which dates back to the notorious teen-queen band, the Runaways — lovely Lita has failed to grasp the gold ring of stardom. Perhaps now, however, with the release of her first LP in over two years — simply entitled *Lita* — rock's metal queen will finally find that elusive path to the top of the rock mountain.

"I'm ready for some big-time success, that's for sure," Ford stated. "I've worked a long time in this business, and I'm not at all ashamed to say that I expect some big things from this album. It's got the best songs I've ever had on a record, and I got some great help on the material from some very illustrious friends. It's also my first release for a new record label, so I'd like to get that relationship off to a real good start."

Among the stellar sidekicks who have aided Lita on her latest vinyl venture are Ozzy Osbourne, Nikki Sixx and Motorhead's infamous Lemmy. Sixx co-wrote *Falling In And Out Of Love* with Lita (the pair, by the way, were rumored to be quite an item a few years back), and both Lemmy and the Oz make guest appearances on the album.

"Yeah, it's great having friends in high places," Lita laughed. "Working with Nikki was great fun. We got together about a year ago when Motley was recording *Girls, Girls, Girls*, and we just found ourselves at a piano in the recording studio where they were working. We started fooling around with some song ideas, and after a while I just turned to Nikki and said, 'Hey, this is great, I want it for my album.' I don't think he thought that much of the song back then, but he's so brilliant that he sometimes doesn't give himself enough credit. I know I'm thrilled with the way the tune came out."

"As far as Ozzy and Lemmy go, they're just good friends whose help I always welcome," Ford added. "Lemmy and I did *Can't Catch Me*,

### Veteran Rocker Rallies With First Disc In Two Years.

which is a real hard rocking, wild song — but that's about the only kind of number you'd expect Lemmy to do. Ozzy's a lot like Nikki in that people have gotten so caught up in his image that they really don't appreciate how talented he is. He's a very warm, sensitive guy when he wants to be."

Another reason Lita was able to land such big-name guest stars on her album is that her manager now happens to be Ms. Sharon Osbourne — wife of a certain well-known metal madman. After years of dealing with people whom Lita felt were trying to take advantage of her, with Sharon at the helm, she now feels totally secure about herself and her career.

*"I'm a musician — not  
a female musician."*

"I always had trouble with male managers," Lita said matter-of-factly. "They naturally treated a woman differently than they would a man, and that pissed me off. When I'm onstage or in the recording studio, I'm a musician, not a female musician. Offstage is a different story, but when I'm taking care of business I want to be treated like anyone else. Sharon understands that. She's one of the few women I've ever met who can handle herself like one of the guys, cursing and telling dirty jokes, yet always maintain a ladylike quality. She's very special, and she knows what it takes to make somebody a success. That's what I'm counting on."

Those who have followed Ford's career over the years, know that she not only has a new manager and a new attitude these days, but a new image as well. Though she's still the

strutting blonde bombshell — with a more outrageous hairstyle and costumes from the year 2000 — Lita has decided to make sure nobody can miss taking note of her this time around.

"It's hard to describe exactly the way I look onstage," she said. "Let's just say I think it's something that'll turn the guys on, and make the women take a second look too. I've tried to get away from the leather a bit — maybe to soften up my look a little. But there's no doubt that what I'm doing is dirtier than before. It's really cool. I want people to see my tattoos onstage, so the costumes will be off-the-shoulder and my hair will be all spiked up. It's a look most people are gonna have to check out for themselves to really appreciate."

Judging from Ford's words, she's obviously anxious to get back out on tour. It's been well over a year since her last road venture, and with the new LP already showing strong sales results, she's hoping to make 1988 her most successful touring year ever. There's even talk that if the timing is right, she may hit the big arenas opening for Ozzy Osbourne.

"Yeah, that's been discussed, especially between Sharon and me," she said. "That would be incredible. I think I can put on a great show in an arena, and obviously I'd welcome the chance. But we'll just have to wait and see. It depends on when Ozzy's album comes out and how well mine does. But before I even think about playing arenas, I've got to make sure I've got a band that I feel confident can handle a situation like that. It's really hard putting together a good band in L.A. There are plenty of good musicians around, but everybody wants to be a star. You can't find a nice, simple rhythm guitar player. Everyone wants to play super-fast leads all the time. They don't realize that I'm still *the* guitar player in the band. If anyone's gonna be taking those leads, it's me."

"But I'm sure we'll get everything together real soon and be out on the road by spring," she said. "I can't wait. I live for touring. If I could, I'd get onstage every day of the year. People have made me out to be some sort of sex symbol over the years, and that's fine with me. But the fact is that first and foremost I'm a musician, and I don't want anyone to ever forget that. Once they get a chance to hear the new album and see me onstage, I don't think they will." □



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		1	40/12 Firecrackers - Br. 480 pcs., Case 15,360 pcs.	6.00	127.00					<b>Missiles and Helicopters</b>			
		2	80/16 Firecrackers - Br. 1,280 pcs., Case 15,360 pcs.	13.25	127.00		36		36	Junior Jets w/Reports	8.60	86.00	
		3	40/50 Firecrackers - Br. 2,000 pcs., Case 16,000 pcs.	19.50	132.00		37		37	Two-Stage Helicopter Spin Up - \$2.00 ea.	16.80	168.00	
		4	10/200 Black Cat - Br. 2,000 pcs., Case 16,000 pcs.	21.75	156.00		38		38	Two-Stage Space Jets (12 to pkg.)	4.00	40.00	
		5	40/12 Black Cat - Br. 480 pcs., Case 15,360 pcs.	6.75	150.00		39		39	Reconnaissance Planes (1 pkg. of 6 - \$3.95)	7.25	72.50	
		6	Lady Crackers - Br. 1,600 pcs., Case 51,200 pcs.	11.00	208.00		40		40	Plane Flying at Night (12 to pkg.)	7.25	72.50	
		7	Jumping Jacks - Br. 576 pcs., Case 11,520 pcs.	12.25	220.00		41		41	Flying Disc or Satellite	2.50	25.00	
			<b>Underwater Firecrackers</b>	BOX	CASE		42		42	Large Missile - \$1.75 each	17.50	175.00	
		8	M-60 - works in water, Box 72 pcs., Case 1,440 pcs.	15.00	241.00		43		43	Giant Missile - \$2.15 each	21.50	215.00	
			<b>Sky Rockets</b>	DOZ.	GROSS					<b>Smoke and Novelties</b>	DOZ.	GROSS	
		9	Pop Bottle Rockets, report - 144-\$5.00, 3,600-\$96.00		5.00		44		44	Two Colored Smoke	2.00	20.00	
		10	Black Cat Bottle Rockets - 144-\$6.00, 3,600-\$112.00		6.00		45		45	Cherry Smoke Balls (assorted colors)	2.00	20.00	
		11	Whistling Moon Travelers - 144-\$9.95, 2,880-\$157.00		9.95		46		46	Small Tanks	6.80	68.00	
		12	Fierce-Tiger Soaring Rocket	6.80	68.00		47		47	Pull Fireworks - Burglar Alarm	2.75	27.50	
		13	Clustering Bee Rocket	6.80	68.00		48		48	Cigarette Loads	4.25	42.50	
		14	Wild Geese Rocket	6.80	68.00		49		49	Auto Foolers (whistle, smoke and bang)	7.10	71.00	
		15	Butterfly Rocket	6.80	68.00						PKG.	OZ PKG	
		16	Parachute Rocket with Flare	6.80	68.00		50		50	Red Rat Chasers (144 to pkg.)	8.30	83.00	
		17	4 oz. Skyrocket w/Stars or Report	9.00	90.00		51		51	Party Snappers (50 to pkg.)	.90	9.00	
		18	6 oz. Skyrocket w/Stars or Report	10.50	105.00		52		52	Aircraft Carriers (2 to pkg.)	2.80	28.00	
		19	8 oz. Skyrocket w/Stars or Report	11.75	117.50		53		53	Champagne Party Poppers (pkg. of 12)	2.10	21.00	
			<b>Night Display Shells</b>	EACH	DOZ.		54		54	Whistling Jacks (24 pcs. to pkg.)	1.25	12.50	
		20	Saturn Missile Battery - 12 shot	1.80	18.00		55		55	Rocket Guns (pkg. of 12)	7.00	70.00	
		21	Saturn Missile Battery - 25 shot	3.50	35.00		56		56	Ground Bloom Flower (pkg. of 6)	.90	10.80	
		22	#100 Floral Shell	9.50	95.00					<b>Sparklers and Fountains</b>	BOX	OZ BX.	
		23	#200 Giant Floral Display	11.80	118.00		57		57	Sparklers - 10" (96 pcs. \$4.50)		4.50	
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		25	Frightened Bird	4.00	40.00		59		59	Sparklers - 20" (12 to box)	8.75	87.50	
		26	Soiree	5.00	50.00		60		60	Black Snakes - 72 snakes \$2.35, 288 snakes \$7.00		2.35	
		27	News Transmitter	4.00	40.00						EACH	DOZ.	
		28	Kaleidoscope	4.50	45.00		61		61	No. 3 Assorted Colors Cone - 7" Fountain	1.15	11.50	
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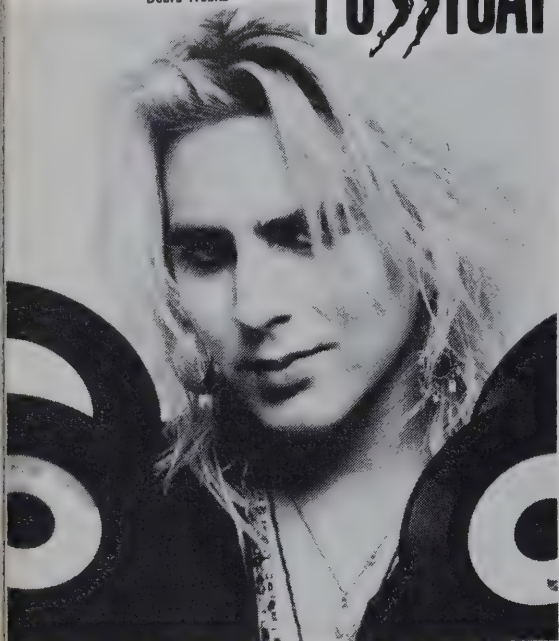


# celebrity RATE-A-RECORD

by Charley Crespo

## FASTER PUSSYCAT

Debra Trebitz



Taime Downe: "Billy Idol's album was the first CD I ever bought."

Ask Faster Pussycat's Taime Downe what style of music he enjoys listening to on his own time, and he'll tell you, "You name it, I listen to it." Check out his reviews of some recently released 45s if you want proof.

### *I Won't Forget You Poison*

These guys have worked really hard. This is a good ballad. I saw them do it live at the Country

Club in Los Angeles and ever since then, I believed this song would be a hit.

### *Don't Break Away Virginia Wolf*

Cool sounding Chinese-type I-don't-know-what-it-is — a keyboard or something. Real commercial, kind of like Bon Jovi. Good beat. It's a little in the mellow pop vein. I prefer a heavy AC/DC sound myself.

### *Lil Devil The Cult*

This song rocks; it kicks butt. The Cult are going in the right direction with Rick Rubin producing, because this has more balls than their old stuff. This is one of my favorite songs on the album. The Cult should do really well. A good rock and roll number.

### *Rock On Great White*

This is a great song. It's one of the best songs they've ever written. His voice sounds really good, like Robert Plant when he was in Led Zeppelin. It has a catchy chorus. I catch myself singing it.

### *Sweet Sixteen Billy Idol*

Total Elvis. This was the first CD I ever bought. Great song. It's got Elvis, Hank Williams and all that country & western mixed in. It's got a lot of feeling. I always liked Billy Idol. It was tough to follow *Rebel Yell*, but *Whiplash Smile* was a great followup album. My favorite cuts off it are this and *Fatal Charm*. *Fatal Charm* could have been a good single too, but it was released as a B-side. I like Billy's heavy stuff better, but this is good.

### *Wild Side Motley Crue*

This has a lot of balls, like their old stuff — like *Live Wire*. Great drumming. A good video, too. It's great to see them come out with a good album. The last one wasn't to my taste. This song and *Girls, Girls, Girls* are their best since *Too Fast For Love*. It shows they can still rock and roll.

### *Lips Like Sugar Echo & The Bunnymen*

I bought the tape, but somebody stole it. Good beat; good mellow music. I like this guy's voice a lot. I like songs with a good groove and Echo & the Bunnymen always have songs you can kick back and enjoy. I liked the song *Ocean Rain* a couple of albums ago. They're a really good band.

### *I Just Can't Stop Loving You Michael Jackson*

Michael Jackson is Diana Ross reborn. I'm not really into this. As a kid, I grew up listening to Michael Jackson. I like him, but I still prefer an AC/DC tune. I'm sure Michael Jackson fans like it.

### *Burning Love Doctor & The Medics*

This is cool. Starts off with a good guitar riff. Too bad these guys can't write an original song as good as their covers, because their covers are great. I'm an Elvis Presley fanatic. Who wrote this? It was one of the last hits Elvis ever recorded. This is a good remake.

### *She Never Looked That Good For Me Autograph*

Good riffs; really commercial. Another band off the Bon Jovi bandwagon. Good catchy riffs.

### *Touch Of Grey Grateful Dead*

I've never been a Dead freak. My mom would like this. This is parents' kind of music. It's weird that a band like this could have such a huge following. It's not my cup of tea, but definitely a good comeback.

### *I Heard A Rumor Bananarama*

First of all, we never forgave them for recording *Venus*. We did that song during our old club days, before they came out with it. I always liked their vocal harmony, but they butchered *Venus*. This is a good song. It sounds like Motown. I prefer their three-part harmony songs, like when they did that song with Fun Boy Three.

### *Where The Streets Have No Name U2*

The Edge is an unreal guitar player. This is good, typical U2. All their songs sound the same, but I like them. They're one of the best live bands I've seen. □

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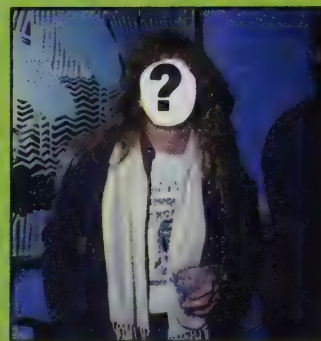
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Steve Grantz/Celebrity Photo

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# Black Sabbath

## Idols Or Impostors?

**Legendary Unit Continues On Despite Internal Turmoil.**

by Elston Hartwig

Black Sabbath has always been shrouded in mystery and intrigue. From their earliest days in 1969, this British unit thrilled at venturing into previously unexplored musical terrain, often wandering into the uncharted realm of black magic, satanism and the occult. But no mystery in Sabbath's long and often glorious career can rival the simple fact of the group's survival. It's now been a decade since original vocalist Terry "Geezer" Butler and drummer Bill Ward followed a similar path out the door. Still, guitarist/mastermind Tony Iommi has kept the Sabbath flame burning, going through a seemingly endless array of vocalists (including, at one time or another, Ronnie James Dio, Glenn Hughes, David Donato and Ray Gillen) to find current frontman Tony Martin for the band's latest LP, *The Eternal Idol*.

To say the least, the path Iommi's had to follow to release this album is probably one of the most twisting roads in rock history. The fact is that work on *The Eternal Idol* was completed more than a year ago, but when vocalist Ray Gillen abruptly left Sabbath (due to what Gillen called "Tony's strange way of doing things"), it looked as if the band had finally reached the end of the line. But before anyone could say "witches at black masses", Iommi recruited Martin, recut the album's vocal tracks, and released the LP.

"People want to keep burying Sabbath," the enigmatic Iommi stated. "I don't see why. We were there at the beginning of a musical form that has continued to flourish, and to my thinking, Sabbath can still play heavy metal better than anyone else on earth. I learned a long time ago that this band isn't about the people who are in it at any given time; it's about feeling and attitude. Working with young, talented musicians who grew up listening to our albums has given this band an incredibly strong attitude at the moment."

Though Iommi's words can be taken at face-value, the truth is that Sabbath's previous LP, *The Seventh Star*, was originally intended to be Iommi's first solo venture. Even he had concluded that Sabbath's incredible personnel shifts had irreparably damaged the band's credibility, and a solo flight seemed a logical alternative. After all, hadn't Ozzy been able to jump right from Sabbath's sinking ship to launch his own highly successful solo career? But when Iommi approached executives at his record company about a solo album, he was shocked to be met by near-total apathy. He quickly realized that the Sabbath name was worth its weight in gold, and he had no problem quickly changing the byline on *The Seventh Star* from Tony Iommi to Black Sabbath.

"Many bands have gone through changes," he explained. "But as long as I'm around, Sabbath's musical direction will remain constant —

no matter who is in the band. At one time, I did consider a solo career, but I came to realize that Sabbath had the right to live. I would have felt strange playing some of our older hits if I wasn't using the Sabbath name."

While Iommi's conviction is certainly commendable, there are those — most notably Ozzy Osbourne — who seriously question Iommi's right to plunder the Sabbath legacy. Though sleazier projects have unquestionably been undertaken in the world of rock and roll, some people have begun to question whether Sabbath has been kept alive for artistic reasons or merely for commercial gain.

"I have my questions about what Tony's doing," Osbourne said. "I certainly have no personal problems with him anymore, but I do have a problem with a bunch of people getting together and calling themselves Black Sabbath. Hey, it wouldn't be right for me to pick up three musicians and go out calling ourselves the Beatles, would it? In my mind, Black Sabbath died in 1978, the day I walked out the door. But if Tony wants to keep making a go at it, that's his business."

Questions of principle aside, the simple fact is that *The Eternal Idol* is an album that Sabbath of any era would have been proud to make. Regardless of the potshots many have taken at Iommi and Sabbath, the bottom line is that on cuts like *The Shining*, *Glory Ride* and *Born To Lose* Sabbath has created some of their most compelling music in years. With Iommi's signature guitar riffs leading the way, and Martin's Dip-esque vocals cutting through the rugged instrumental mix, *The Eternal Idol* proves that Sabbath have indeed been born again.

"The album features some excellent material," Iommi stated. "The fact is that when you listen to this record, you hear the classic Black Sabbath sound, but with newer, more modern elements as well. This is not a nostalgia band. Black Sabbath are as contemporary in 1988 as they were in 1971."

Despite the album's artistic success, questions remain about Iommi's motivation in keeping the Sabbath metal machine rolling along. Would a man solely interested in music agree to take his band to play in apartheid-ridden South Africa? Would someone who states he is "just a musician" make incredible financial demands on concert promoters around the world? While no one will ever deny that rock and roll is big business, one must question what thoughts lurk behind Iommi's notorious, sinister smile.

"I enjoy playing music with Black Sabbath, and I'll go wherever in the world there is demand to see us play," Iommi said in regard to the South African gigs — which have virtually ostracized him from the British rock community. "There are music fans everywhere. I am not a politician — I am a musician. As long as I feel inspiration in my soul, I will continue proudly to be a member of Black Sabbath." □



Mark Weiss/MWA

Tony Iommi





# R indie REVIEWS

by Andy Secher

RATING SYSTEM: \*\*\*\*\* = excellent, \*\*\*\* = very good, \*\*\* = good, \*\* = fair, \* = poor.



## Exodus Pleasures Of The Flesh

According to many power metal pundits, Exodus are on the verge of joining the likes of Metallica and Megadeth at the top of the genre's rankings. Judging by the band's second LP, **Pleasures Of The Flesh**, they might even surpass their illustrious compatriots in terms of sheer sonic overkill. With new vocalist Steve "Zetro" Souza leading the way, tracks such as *Chemi-Kill*, *Deranged* and *'Til Death Do Us Part* rock as hard and heavy as anything currently on the metal scene. For all their power, Exodus maintain a high degree of musical style and lyrical interest as well. Make no mistake about it, this is quite a band.

Rating: \*\*\*\*

## Hellcats Hellcats

Fronted by former Starz guitarist Richie

Ranno, Hellcats attempt to mine the same melodic metal vein that Starz utilized so brilliantly during their mid-'70s heyday. Though a great deal has gone on in the rock world since then, Ranno's rich and rugged guitar textures still ring loud and proud, highlighting such tracks as *Hold*, *Rock & Roll Attack* and *Skyway*. If you missed the excitement of Starz the first time around, go back and dig out classics like *Violation* and *Coliseum Rock*. If you want something new and almost as good, find a spot for Hellcats on your turntable.

Rating: \*\*\*

## Wrath Nothing To Fear

On their debut LP, **Nothing To Fear**, Wrath have constructed a hard-as-nails sound that threatens to tear unsuspecting eardrums asunder. This Illinois-based quintet mean business from the first note they play. With

legendary guitarist Ronnie Montrose aiding in production wizardry, vocalist Gary Golwitzer, guitarist Scott Nyquist, bassist Gary Modica, guitarist Mike Nyrkkanen and drummer Mike Fron play with fire and fury. Such numbers as *R.I.P. (Ripped In Pieces)*, *Hell Is Full* and *Sudden Death* roar with the ferocity of a lion and promise any headbanger full-throttle excitement from start to finish.

Rating: \*\*\*\*

## Gang Green You Got It

Gang Green is one of those bands you either love or hate. With their strange appearance (even by rock standards), their fondness for skateboards, and their punk-cum-thrash sound, these guys are a strange amalgam of influences, to say the least. Judging by their new LP, **You Got It**, this is destined for — at best — cult status, with songs like their current single and video, *We'll Give It To You*, a semi-cute novelty that may quickly be forgotten.

Rating: \*\*

## Sacred Reich Ignorance

Intelligence and metal are two things not normally associated with each other, but in the case of Sacred Reich, they blend to form a powerful musical message. Despite the fact that they've titled their latest album **Ignorance**, these Arizona rockers have produced one of the most thought-provoking and intelligent metal albums of the year. Such tracks as *Violent Solutions*, *Death Squad* and *No Believers* tackle a variety of current social ills without ever taking the pedal off of the metal. □

Rating: \*\*\*\*



Sacred Reich: One of the most thought provoking and intelligent power metal bands of the year.



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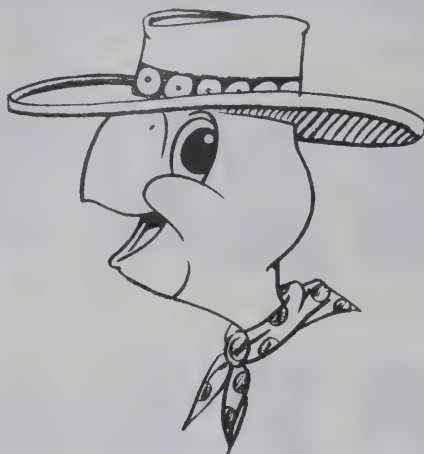
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# Song Index

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80/Sound Of A Breaking Heart

## GETTIN' BETTER (Everyday)

As recorded by Tesla

**JEFF KEITH  
FRANK HANNON**

*Falling rain  
Outside my window  
But all in all I know  
It's gettin' better everyday.*

*Soon the sun will shine through  
my window  
When it's gonna come  
Ya know I really couldn't say  
But I know  
It's gettin' better everyday.*

*Oh it's gettin' better now  
Everyday  
Yeah, yeah, yeah, yeah.*

*I'm a hard working man  
Doin' all that I can  
Tryin' to make ends meet  
Just a-making my way  
Through this jungle today  
It's gettin' the best of me.*

*But I know it's gettin' better  
And a change is gonna come my  
way  
Yes I know it's gettin' better  
Better everyday.*

*Been a change in the scene  
If you know what I mean  
Good things are comin' my way  
Now I'm livin' my life  
And I'm doin' it right  
Sun shinin' everyday.*

*I can feel it gettin' better  
And a change is gonna come my  
way  
Yes I feel it gettin' better  
Better everyday.*

*Now it's all been gettin' better  
And a change has finally come  
my way  
Yes it's always so much better  
Gettin' better everyday  
Uh huh yeah, yeah, yeah  
Gettin' better  
Oh everyday  
I feel it, I feel it.*

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**As recorded by White Lion**

**Are you feeling down  
Are you all alone  
Have your dreams been  
shattered  
Have you lost all hope  
All you need is music**

**It's your destiny  
It sets you free.**

**Whooh ohh, ohh, ohh**  
**All you need is rock 'n' roll**  
**Whooh ohh, ohh, ohh**  
**Whooh ohh, ohh, ohh**  
**All you need is rock 'n' roll**  
**Whooh ohh, ohh, ohh.**

**You can raise your hands  
You can stamp your feet  
Get down and turn around  
You can do it all  
'Cause there ain't no rules  
When you feel the music**

**Just move your feet  
To that heavy beat.**

**Whooh ohh, ohh, ohh  
All you need is rock 'n' roll  
Whooh ohh, ohh, ohh  
Whooh ohh, ohh, ohh  
All you need is rock 'n' roll  
Whooh ohh, ohh, ohh.**

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**As recorded by Triumph**

***You say you're not afraid  
Behind your walls of pride  
They keep the world away  
But something's trapped inside  
I'll go  
Any way the wind blows  
You know the storm comes and  
the river will run.***

**You better hold on to the  
moment  
'Cause it may never come again.**

**Long time gone  
Where do we go from here  
Long time gone away.**

***The voice of reason begs  
The fighting takes its toll  
You're bangin' big square pegs  
Into little round holes  
I'll go***

**Any place your heart goes  
And you know the music plays  
and the heart obeys.**

**You gotta keep this thing  
together  
But you don't know the why or  
how**

***It's getting hard to find forever  
In the state of here and now.***

**Long time gone  
Where do we go from here  
Long time gone, gone.**

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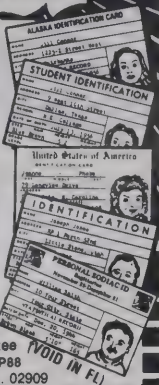
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## KISS ME DEADLY

**As recorded by Lita Ford**

**MICK SMILEY**

*I went to a party last Saturday  
night  
I didn't get laid I got in a fight  
uh huh  
It ain't no big thing  
Late for my job and the traffic  
was bad  
Had to borrow ten bucks from  
my ol' man uh huh  
It ain't no big thing  
I went to a party last Saturday  
night  
And I told you that story I'd be  
alright uh huh  
It ain't no big thing.*

*But I know what I like  
I know I like dancin' with you  
And I know what you like  
I know you like dancin' with me  
yeah, yeah.*

**Kiss me once  
Kiss me twice  
C'mon pretty baby  
Kiss me deadly.**

***Had a few beers gettin' high  
Sittin' watchin' the time go by  
uh huh  
It ain't no big thing  
Nothin' to eat and no TV  
Lookin' in the mirror don't get it  
for me uh huh  
It ain't no big thing.***

*But I know what I like  
I know I like dancin' with you  
And I know what you like  
I know you like dancin' with me  
oh yeah.*

**Kiss me once  
Kiss me twice  
C'mon pretty baby  
Kiss me deadly.  
(Repeat)**

**You know I like dancin' with  
you  
Dancin' with you c'mon.  
(Repeat chorus)**

**Kiss me once  
Kiss me twice  
C'mon pretty baby kiss me  
C'mon pretty baby kiss me  
C'mon pretty baby kiss me  
deadly.**

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## ANGEL

As recorded by Aerosmith

**STEVEN TYLER  
DESMOND CHILD**

*I'm alone  
Yeah I don't know if I can face  
the night  
I'm in tears  
And the cryin' that I do is for  
you.*

*I want your love  
Let's break the wall between us  
Don't make it tough  
I'll put away my pride  
Enough's enough  
I've suffered and I've seen the  
light.*

*Baby you're my angel  
Come and save me tonight  
You're my angel  
Come and make it alright.*

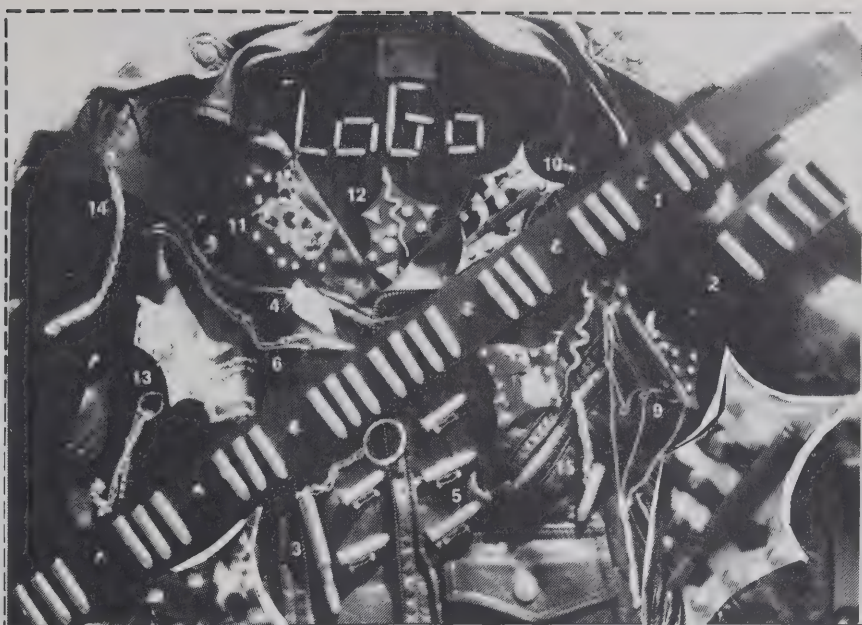
*Don't know what I'm gonna do  
About this feeling inside  
Yes it's true  
Loneliness took me for a ride  
yeah.*

*Without your love  
I'm nothing but a beggar girl  
Without your love  
A dog without a bone  
What can I do  
I'm sleepin' in this bed alone.  
(Repeat chorus)*

*You're the reason I live  
You're the reason I die  
You're the reason I give  
When I break down and cry  
Don't need no reason why  
Baby, baby, baby.*

*You're my angel  
Come and save me tonight  
You're my angel  
Come and make it alright  
You're my angel  
Come and save me tonight  
You're my angel  
Come and make it alright.*

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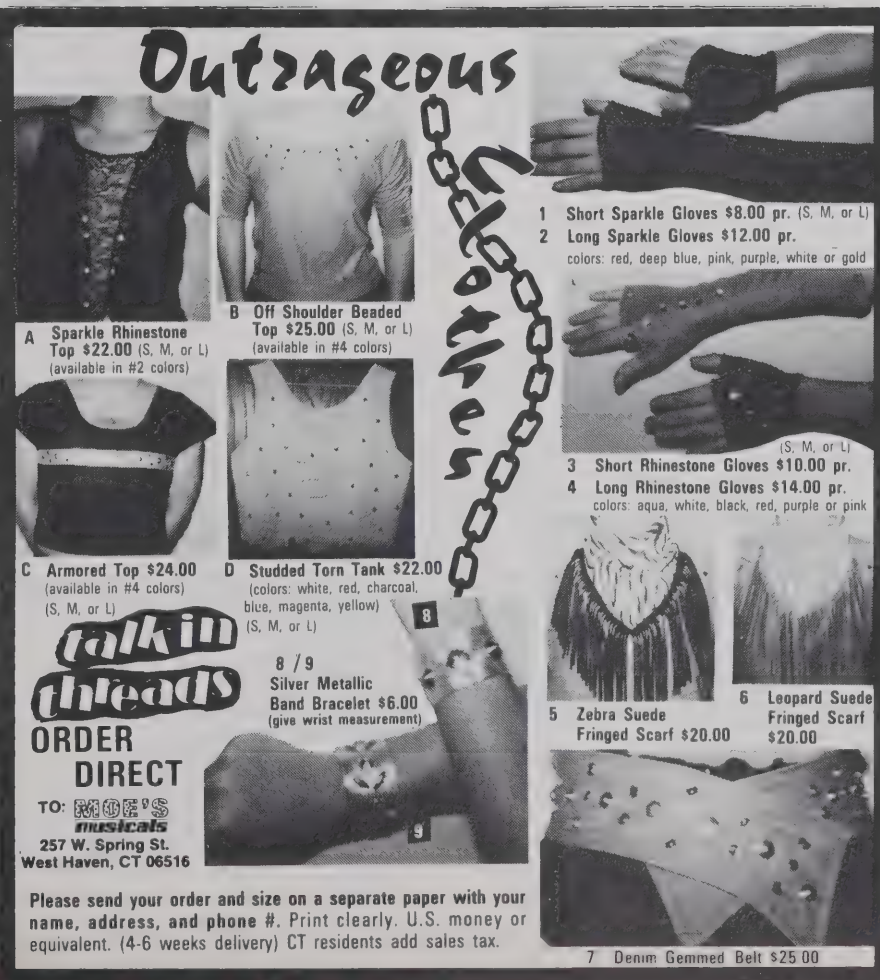
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## POUR SOME SUGAR ON ME

As recorded by Def Leppard

STEVE CLARK  
PHIL COLLEN  
JOE ELLIOTT  
MUTT LANGE  
RICK SAVAGE

Step inside walk this way  
You and me babe hey, hey.

Love is like a bomb  
Baby c'mon get it on  
Livin' like a lover with a radar  
phone  
Lookin' like a tramp  
Like a video vamp  
Demolition woman can I be your  
man.

Razzle 'n' dazzle 'n'  
Flash a little light  
Television lover baby go all  
night  
Sometime any time  
Sugar me sweet  
Little miss innocent  
Sugar me yeah, yeah.

C'mon take a bottle  
Shake it up  
Break the bubble  
Break it up  
Pour some sugar on me  
Ooh in the name of love  
Pour some sugar on me  
Come on fire me up  
Pour your sugar on me

I can't get enough  
I'm hot sticky sweet  
From my head to my feet yeah.

Listen  
Red light yellow light green light  
go  
Crazy little woman in a one man  
show  
Mirror queen mannequin  
rhythm of love  
Sweet dream saccharin loosen  
up  
Loosen up.

You gotta please a little squeeze  
a little  
Tease a little more  
Easy operator come a-knocking  
on my door  
Sometime any time  
Sugar me sweet  
Little miss innocent  
Sugar me yeah, yeah.

Take a bottle shake it up  
Break the bubble  
Break it up  
Pour some sugar on me  
Ooh in the name of love  
Pour some sugar on me  
Come on fire me up  
Pour your sugar on me  
I can't get enough  
I'm hot sticky sweet  
From my head to my feet yeah.

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## SOUND OF A BREAKING HEART

As recorded by Prophet

SCOTT METAXAS

Too many times I've been given  
no warning  
Led to believe that I wouldn't be  
used  
Sometimes the more that I give  
The more that I lose.

Foolin' myself things would only  
get better  
How could I ever have been so  
blind  
To look at you with my heart  
Instead of my eyes.

But no one hears the sound of a  
breaking heart  
As it tears itself in two

No one hears the sound of a  
breaking heart  
Or the pain it puts you through.

Too many times I've been given  
no reason  
Why suddenly it all went so bad  
The dream faded away  
With all that we had.

It's a fool's game  
Telling yourself that you've got  
nothing to lose  
You're the one to blame  
Someday someone is gonna  
turn on you.

But no one hears the sound of a  
breaking heart  
As it tears itself in two  
No one hears the sound of a  
breaking heart  
Or the pain it puts you through.

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\*\*\*\*\*

E12 E17 E16 E21 E30 E35  
E9 E5 E26  
FUCKE1  
E2 E25 E66  
E22 E10  
E7

### STERLING SILVER EARRINGS

All earrings pictured are SOLID STERLING SILVER. Pierced only.

E34 E11 E13 E24 E15  
E4 E3 E7.99 ea E19  
E14 E67 E6 E31 E18

## LEATHER 'N STUFF

L1 - Black fingerless gloves. \$14.95 pr. (S-M-L)  
SL1 - (not pictured) Black fingerless gloves with one spike on each finger. \$19.95 pr. (S-M-L)  
LR2 - Spiked black leather ring. Available in sizes 4-13. \$4.95 each or 4 for \$16.00  
ZR1 - (not pictured) Spiked zebra striped ring. Available in sizes 4-13. \$9.95 each  
L3 - Multi spiked wristband (1 1/2" wide) \$11.95  
L4 - 3 row pearl studded wristband with metallic skull and crossed bones. (S-M-L) \$9.95  
L5 - 3 row pyramid wristband (S-M-L) \$10.95  
L6 - Spiked gauntlet. 5" wide. \$19.95  
SP1 - Screw on spike 25 for 10.00 50 for 17.00  
PS2 - 2 prong pyramid stud 25 for \$5.00 50 for \$8.00  
LW1-7' Black leather whip \$11.95  
HD2- Metal handcuffs W/keys \$9.95  
MC1- Motorcycle chain wristband \$7.95  
LCE- (not pictured) 1 row spiked collar \$14.00  
BS1- (not pictured) Multi spiked wristband. Spikes measure 1" high. Pattern is the same as #L3 (pictured)

## T-SHIRTS

The T-shirts shown below are one sided printing. Specify size S-M-L-XL. T-SHIRTS ARE \$9.95 each.

TS1 TS2 TS3  
HEAVY FUCKIN' METAL  
ANARCHY TS5 TS7 TS8  
Mercyful Fate

## TAPESTRIES

The tapestries shown below are examples of the styles available. Each is a massive 45" x 45". TAPESTRIES ARE \$7.99 each

T21- Whitesnake - Group  
T1- Motley Crue - girls  
T2- Anthrax - not man  
T3- Slayer - logo  
T4- Whitesnake - logo  
T5- AC/DC - logo  
T6- W.a.s.p. - logo  
T7- Maiden - killers  
T8- Kiss - makeup  
T9- Zeppelin - collage  
T10- Ozzy - Ultimate Sin  
T11- Grateful Dead - Steal  
T12- Mercyful Fate - . . . Oath  
T13- Pink Floyd - The Wall  
T14- Rush - Star/man  
T15- Budweiser - label  
T16- Lamborghini - car  
T17- Twisted Sister - logo  
T18- Poison - group  
T20- Kiss



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METAL
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MOTLEY CRUE

W.A.S.P.
IRON MAIDEN
SCORPIONS

## NECKLACES

All pendants pictured include chain. They are silver plated, except styles B, G, and W, they're gold plated. NECKLACES ARE \$6.99 each or 3 or more for \$6.00 each

MEGADETH
AC/DC
WHITESNAKE

MOTLEY CRUE
LED ZEPPELIN
ANTHRAX

GUNS N' ROSES
SHY

BATCH
FUCK OFF

## EARRINGS

All earrings pictured are silver plated, except styles 2 and 57 they're gold plated. Styles 52, 11, 8, 17, and 98 include chain as shown (no extra charge). All styles are available with 1/2" chain except 66, 99, 46, 34, 31, 24, 54, 85, 65, 26, and 27, these styles are also not available cuffed.

PIERCED EARRING - \$3.99	with chain - \$5.99
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CLIP-ON EARRING - \$4.99	with chain - \$6.99

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The front and back of each shirt is described.  
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TT2- Metallica- Garage Days/group  
TT3- Metallica- Crash course/speech  
TT4- Venom- Nightmare/groups faces  
TT5- Megadeth- 1 kill for thrills/skull  
TT6- Megadeth- Peace Sells/Wake up dead  
TT7- Megadeth- Vicki/Radiation symbol  
TT8- Slayer- Devil/Reign in Blood  
TT9- Slayer- Logo/Hell awaits  
TT10- Overkill- Middle finger/Fuck you  
TT11- Wasp- Electric circus, group/songs  
TT12- Exodus- Twins/banded by blood  
TT13- King Diamond-King/N. American Tour  
TT14- Testament- Skull thing/First strike  
TT15- Guns N' Roses- Cross, Faces/Appetite  
TT16- Guns N' Roses- X-rated design  
TT17- Kiss- Crazy Nights/symbol  
TT18- Ozy- Ultimate snr/tour  
TT19- Great White- Shark/Bite back tour  
TT20- Def Leppard- Cartoon/Cartoon  
TT21- Whitesnake- Logo/87 tour

TT22- Whitesnake- David/88 tour  
TT23- Queensryche- Group/rage for order  
TT24- Metallica- Girls.../Bad boys  
TT25- Motley Crue- Allister in 44/wrecking  
TT26- Iron Maiden- Make my day/stranger  
TT27- Iron Maiden- Live after death/scene  
TT28- Iron Maiden- Somewhere in time/wedding  
TT29- Stryper- group/T to hell with the devil  
TT30- Ace Frehley- Rock soldiers/Ace is back  
TT31- Bon Jovi- Jon's face/group signatures  
TT32- M.O.D.- U.S.A. for M.O.D./U.S.A.  
TT34- Led Zepplin- Swan group/symbols  
TT35- Anthrax- Judge Dread/Death  
TT36- Anthrax- Skateboard/group  
TT37- White Lion- Rock N' Roll/group  
TT38- Grim Reaper- Lust for freedom/tour  
TT39- Metal Church- The dark/tour dates  
TT40- Poison- four guys/Talk dirty  
TT41- Cinderella- group/Night songs tour  
TT42- Dokken- group/tour
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BP2- Aerosmith- Permanent Vacation  
BP3- Metallica- Ride the Lightning  
BP4- Metallica- Skeleton/victim  
BP5- Anthrax- Among the living  
BP6- AC/DC- Who made who  
BP7- Slayer- Reign in blood

BP25- Guns N' Roses  
BP26- Kiss  
BP27- Wasp- F\*\*k like a Beast  
BP28- Twisted Sister  
BP29- Megadeth- Peace  
BP30- Led Zepplin- Arship  
BP31- Ozy- Ultimate sn

BP9- Metal Church- The dark  
BP10- Wasp- F\*\*k like a Beast  
BP11- Iron Maiden- Ales high  
BP12- Motley Crue- Girls, Girls  
BP13- Motley Crue- theatre/group  
BP14- Metal Church- The dark  
BP15- Poison- four guys/Talk dirty

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P14- Molley Crue - group  
P16- Whitesnake  
P15- Kiss - group  
P18- Guns N' Roses

P12- Stryper  
P10- Anthrax  
P4- Metallica  
P11- Dokken  
P1- Def Leppard

### CHAINED EARRINGS

All earrings pictured are silver plated and include chain.  
PIERCED EARRING - \$7.99  
CUFFED EARRING - \$7.99  
CLIP-ON EARRING - \$8.99

### RINGS

All rings are silver plated and are available in sizes 7-13  
RINGS ARE \$9.95 ea  
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## EYES OF A STRANGER

As recorded by Lizzy Borden

GENE ALLEN

*I think I know you  
When I look into your eyes  
But when I hold you  
I feel you're as cold as ice  
You stare a hole in me  
That chills me to the bone  
Fatal attraction  
Into the unknown.*

*In the eyes of a stranger  
There lies a mystery  
In the eyes of a stranger  
Are you what you appear to be.*

*Beauty is just skin deep  
And the lines are getting old  
Trying to find what hides  
Behind the eyes of the beholder  
Stranger's kiss is worth the risk  
Of always being new  
Never know just who you're with  
That's staring back at you.*

*In the eyes of a stranger  
There lies a mystery  
In the eyes of a stranger  
Are you what you appear to be  
In the eyes of a stranger  
Take a turn full power thrust  
In the eyes of a stranger  
Be cruel and be dangerous.*

*With x-ray eyes I see tonight  
Just who you are and I'm  
watching you  
Your secret dream I hear you  
scream  
I've gone too far for eyes of  
blue.*

*The secrets of the past  
And all mistakes that never  
change  
Recreating replays  
But the outcome stays the same  
Ticking like a time-bomb  
On the ready to explode  
It's fantasy reality  
It's meaningless alone down  
deep.*

*In the eyes of a stranger  
There lies a mystery  
In the eyes of a stranger  
Are you what you appear to be  
In the eyes of a stranger  
Take a turn full power thrust  
In the eyes of a stranger  
Be cruel and be dangerous.  
(Repeat)*

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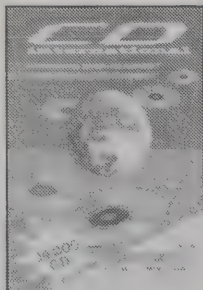
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## ARMAGEDDON IT

As recorded by Def Leppard

**STEVE CLARK  
PHIL COLLEN  
JOE ELLIOTT  
MUTT LANGE  
RICK SAVAGE**

*Y'better come inside when  
you're ready to  
But no chance if you don't  
wanna dance  
You like four letter words when  
you're reading  
But then you won't 'cos you  
know that you can  
You got it  
But are you gettin' it.*

*You say that love is won when  
you get some  
But then your finger won't  
trigger the gun.*

*Y'know you can't stop it  
So don't rock it  
Y'know you got it  
Hey but are you getting it  
Really gettin' it oh  
Come get it from me.*

*Gimme all of your lovin'  
Every little bit  
Gimme all that you got  
Every bit of it  
Every bit of your lovin'  
Oh c'mon and live a bit  
Never want it to stop.*

*Hey but are you gettin' it  
Armageddon it  
Really gettin' it  
Yes armageddon it yeah.*

*You try comin' on when you  
need some  
But then you don't 'cos you  
already did  
Yeah you jangle your jewels  
while y'shakin' ya  
And drive the pretty boys outta  
their heads  
You got it  
But are you gettin' it.*

*You flash your bedroom eyes  
like a jumpin' Jack  
Then play it pretty with a pat on  
the back.*

*Y'know you can't stop it  
So don't rock it  
Y'know you got it  
Hey but are you getting it*

*Really gettin' it oh  
Come get it from me.*

*Gimme all of your lovin'  
Every little bit  
Gimme all that you got  
Every bit of it  
Every bit of your lovin'  
Oh c'mon and live a bit  
Never want it to stop.*

*Hey but are you gettin' it  
Armageddon it  
Really gettin' it  
Yes armageddon it.*

*Take it, take it, take it from me  
I got an itchy finger following  
me  
Pull it, pull it c'mon trigger the  
gun  
'Cos the best is yet to come I say  
'Cos the best is yet to come.*

*Are you gettin' it  
Really gettin' it  
Yes are you gettin' it  
Really gettin' it  
Oh come get it from me.*

*Gimme all of your lovin'  
Every little bit  
Gimme all that you got  
Every bit of it  
Every bit of your lovin'  
Oh c'mon and live a bit  
Never want it to stop*

*Oh are you gettin' it  
Gimme all of your lovin'  
Ooh really gettin' it  
Gimme all that you got  
Oh are you gettin' it  
Gimme all of your lovin'  
Oh live a bit*

*Gimme all that you got  
Woah live a bit  
You got to live it  
Gimme all of your lovin'  
Oh baby live it  
Gimme all that you got  
C'mon and give it*

*Every bit of your lovin'  
Oh c'mon and give it  
Never want it to stop  
Oh are you gettin' it  
Gimme all of your lovin'  
Ooh really gettin' it  
Gimme all that you got*

*Oh are you gettin' it  
Every bit of your lovin'  
Oh live a bit  
Never want it to stop.*

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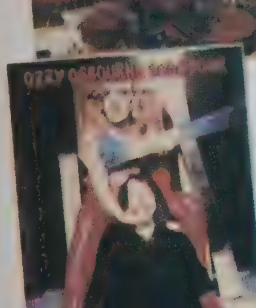
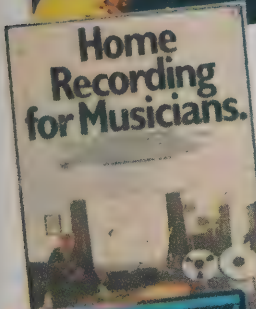
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## BACK TO THE CAVE

As recorded by Lita Ford

MIKE CHAPMAN  
LITA FORD  
DAVID EZRIN

Oh let's get back to the cave  
No one ever told us we had time  
to waste  
Oh let's get back to the cave  
For a little while  
For a little while.

Life on the outside  
Life on the edge  
Pushin' all the buttons of love  
Drivin' in the wedge  
Somebody's takin' from you  
Time and time and time again  
Can't believe it's not  
The way you want it to be.

Oh let's get back to the cave  
No one ever told us we had time  
to waste  
Oh let's get back to the cave  
For a little while  
For a little while.

Somebody's lookin' for you  
Somewhere you've seen a face  
Somehow it leaves you  
Feelin' lost and out of place  
Too many wasted nights  
And way too many darker days  
There's nothin' left to make you  
burn  
And nothin' left to make you  
wanna stay.

I'm lookin' deep inside you  
Down where you were before  
And when I find you  
I'll be wild and knockin' down  
your door  
I'll drag you screamin'  
From this endless and angry  
scene  
You can believe  
It's just the way you want it to  
be.  
(Repeat chorus)

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## HOOK IN MOUTH

As recorded by Megadeth

D. MUSTAINE  
D. ELLEFSON

A cockroach in the concrete  
Courthouse tan and beady eyes  
A slouch with fallen arches  
Purging truths into great lies  
A little man with a big eraser  
Changing history  
Procedures that he's  
programmed to  
And all he hears and sees.

Altering the facts and figures  
Events and every issue  
Make a person disappear  
And no one will ever miss you.

Rewrites every story  
Every poem that ever was  
Eliminates incompetence  
And those who break the laws  
Follow the instructions  
Of the New Ways' Evil Book of  
Rules  
Replacing rights with wrongs  
The files and records in the  
schools.

You say you've got the answers

Well who asked you anyway  
Ever think maybe it was meant  
to be this way  
Don't try to fool us  
We know the worst is yet to  
come  
And I believe my kingdom will  
come.

F is for fighting  
R is for red  
Ancestors' blood in battles  
they've shed  
E we elect them  
E we eject them  
In the land of the free and the  
home of the brave  
D for your dying  
O your overture  
M they will cover your grave  
with manure  
This spells out freedom  
It means nothing to me  
As long as there's a PMRC.

F is for fighting  
R is for red  
Ancestors' blood in battles  
they've shed  
E we elect them  
E we eject them  
In the land of the free and the  
home of the brave  
D for your dying

O your overture  
M is for money you know what  
that cures  
This spells out freedom  
It means nothing to me  
As long as there's a PMRC.  
(Repeat)

Put your hand right up my shirt  
Pull the strings that make me  
work  
Jaws will part  
Words fall out  
Like a fish with hook in mouth.

Rewrites every story  
Every poem that ever was  
Eliminates incompetence  
And those who break the laws  
Follow the instructions  
Of the New Ways' Evil Book of  
Rules  
Replacing rights with wrongs  
The files and records in the  
schools.

I'm not a fish  
I'm a man  
Hook in mouth.

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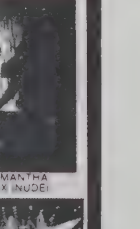
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## ANARCHY IN THE U.K.

As recorded by Megadeth

**PAUL COOK  
STEVE JONES  
JOHNNY ROTTEN  
GLEN MATLOCK**

*Right now  
I am an anti-Christ  
And I am an Anarchist  
Don't know what I want  
But I know how to get it  
I want to destroy possibly.*

*'Cause I want to be Anarchy  
No dog's body.*

*Anarchy for the U.K.  
It's coming sometime it may be  
I give a wrong time stop a  
traffic light  
Your future dream is a  
shopping spree.*

*'Cause I want to be Anarchy  
In the city.*

*Of many ways to get what you  
want*

*I use the best  
I use the rest  
I use the enemy  
I use Anarchy.*

*'Cause I want to be Anarchy  
It's the only way to be.*

*Is this the M.P.L.A.  
Is this the U.D.A.  
Is this the I.R.A.  
I thought it was the U.K.  
Or just another country  
And other \*\*\*\*-like tendencies.*

*'Cause I want to be Anarchy  
'Cause I want to be Anarchy  
You know what I mean  
'Cause I want to be an  
Anarchist  
Again I'm pissed  
Destroy.*

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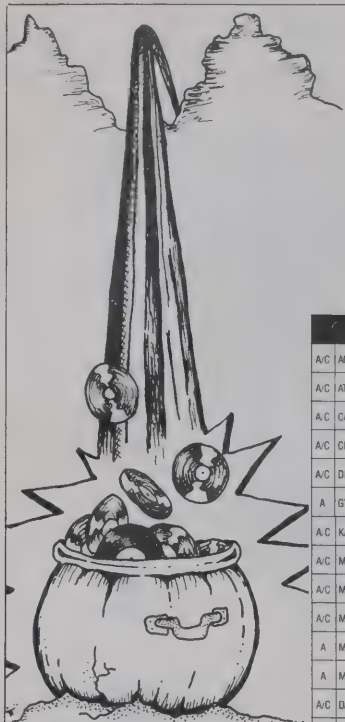
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## SHOT IN THE DARK

As recorded by Great White

**MARK KENDALL**

**ALAN NIVEN**

*I have heard the golden words  
You watch your step  
That life is made for fools  
And the devil takes the rest  
I know my heart is like a fire  
It burns alone  
I come from somewhere else  
Where grapes of rock are  
grown.*

*Call me shot in the dark  
Firing blind firing wild  
Just like a shot in the dark  
You'll never see  
No stopping me  
I'm a shot in the dark.*

*So I live in other days  
I take my time  
I make my way down streets  
Where no one sees the signs  
Can I learn the simple truth  
Face the fact  
No matter where I am  
I can never go back.*

*'Cos I'm a shot in the dark  
I shoot out of the black  
I never can go back  
Forever changing tracks  
I'm a shot in the dark.*

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## NOTHING TO LOSE

As recorded by Alex Masi

**ALEX MASI**

**BERNIE KIMBELL**

*Who you fooling  
Trying to be something you ain't  
Well you're just walking the line  
Make up your mind  
Before it gets too late  
'Cause you're just wasting my  
time.*

*'Cause when the feeling hits you  
And it makes your body move  
That's when you know  
Just who you really are  
You got one time around  
So you got nothing  
Nothing to lose.*

*Let's go down together  
'Cause we got nothing  
Nothing to lose.*

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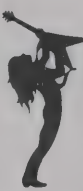
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## HOT LOVE

As recorded by Twisted Sister

**D. SNIDER**

*Oh no that girl  
She's lookin' so fine  
I know she knows  
What she's doin' to my mind  
Ooh does she know  
That I'm wanting her so  
Well there's one thing I know  
I can never let her go  
Talkin' 'bout.*

*Hot love  
You're makin' me crazy  
Hot love  
You're makin' me bad  
Hot love  
You're makin' me crazy  
Think I'll go mad.*

*So cool no fool  
She's headin' for me  
Can't run can't hide  
She's in everything I see  
Ooh what will I say  
Should I pass should I play  
But my feet turn to clay  
'Cause she's blowin' me away  
Talkin' 'bout.*

*Hot love  
You're makin' me crazy  
Hot love  
You're makin' me bad  
Hot love  
You're makin' me crazy  
Think I'll go mad.  
(Repeat chorus)*

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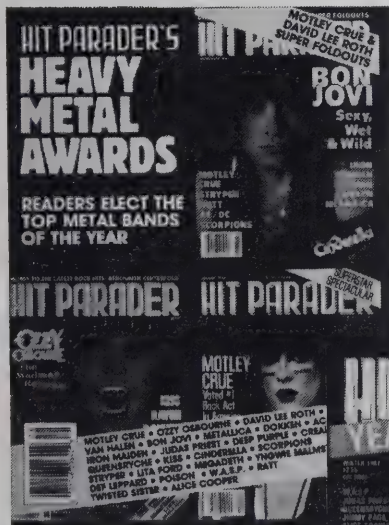
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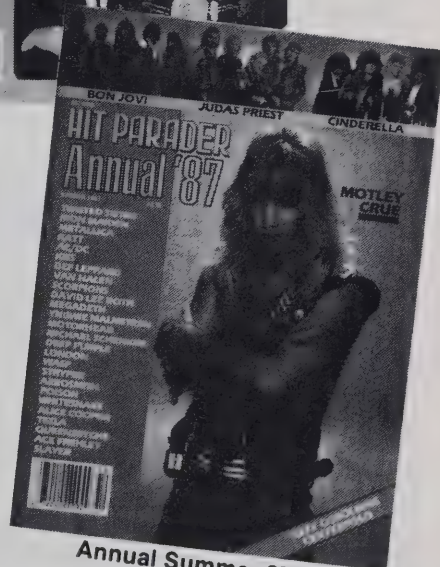
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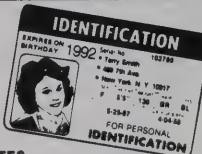
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# INSTRUMENTALLY speaking

by Michael Shore

Regular readers of *Instrumentally Speaking* know that each item we do on a new instrument ends with the address of the manufacturer, so you can find out more information from them. But in *this* issue, we *have* to give you the address of the manufacturer — because the manufacturer in question is Carvin, and they do most of their business through mail-order. So you have to have the address to be able to get their stuff.

And their stuff — guitars and amps — is well worth checking out. Take their two latest beauties, pictured here: the double neck and the 5-string bass.

The double neck comes in a variety of combinations: 6 and 12-string guitar (seen here), 6-string guitar and bass, or fretless or 5-string bass, or any combination of those. No matter what combo you go for, it has neck-thru-

body construction for better structural strength and sonic sustain, and in-line pegheads for easier tuning. The ebony fingerboards have mother-of-pearl dot inlays, or abalone block inlays. Two jacks allow both necks to be played through one jack. Hardware choices include chrome, black-chrome, or gold-plated. There are thirteen color choices. That's one heck of a lot of options.

Meanwhile, on the 6 and 12-string guitar double neck shown here, the 12-string side has two Carvin hill stacked single-coil humbucking pickups, while the 6-string side has a hill single-coil stack by the neck and an M22SD humbucker by the bridge. And on the 6-string neck you get a choice of standard bridge, or Floyd Rose or Kahler pro locking/finetuning tremolo bridge. List prices start at \$1099, which isn't cheap, but isn't outrageous for an axe this nice, either.

Meanwhile, to give you an idea of what you'll get on the 5-string bass neck should you order that on your double neck, the new Carvin LB75 5-string bass — the one that comes by itself — has a 24-fret ebony fingerboard with 24-inch scale, on a neck that runs through the entire length of the body and which is just under 2 inches wide at the nut and just over 2 and a half inches wide at the heel. Electronics include two H13B stacked single-coil humbucking pickups, two volume and two tone knobs, coil-tap switching to go from dual to single-coil sound, a phase switch for further sonic variety, and stereo wiring to boot. Chrome hardware is standard, with black-chrome or gold-plated hardware optional. The LB75 is available with Kahler pro tremolo bridge, and you can get it with a fretless neck as well. As in the double neck, 13 color choices are available. List price is only \$599, which is great for a bass this nice.

Truly, with these two axes Carvin shows that variety of sound — as well as their usual quality and fair pricing — is the spice of life.

Oh yeah — that address is: Carvin, 1155 Industrial Ave., Escondido, CA 92025 or call them toll free at 800-854-2235 and ask for their free 84-page catalog. □



Carvin Double Neck Guitar: Reasonably priced.



Carvin LB75 5-String Bass: Available in 13 color choices.



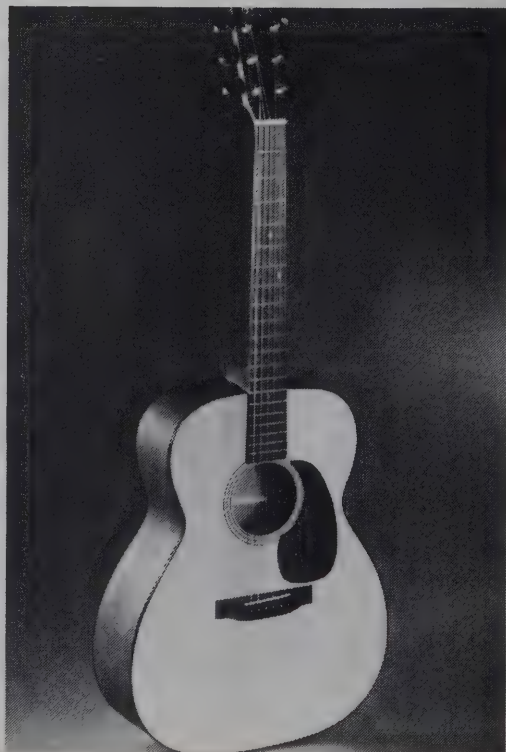
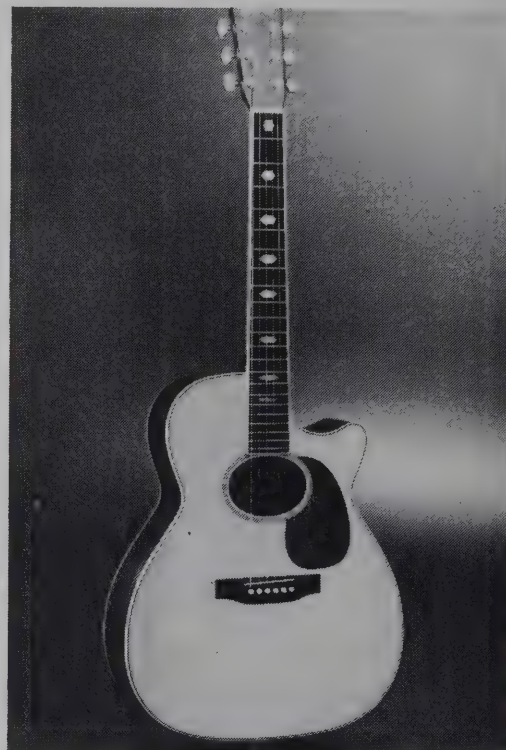


### LANEY AMP

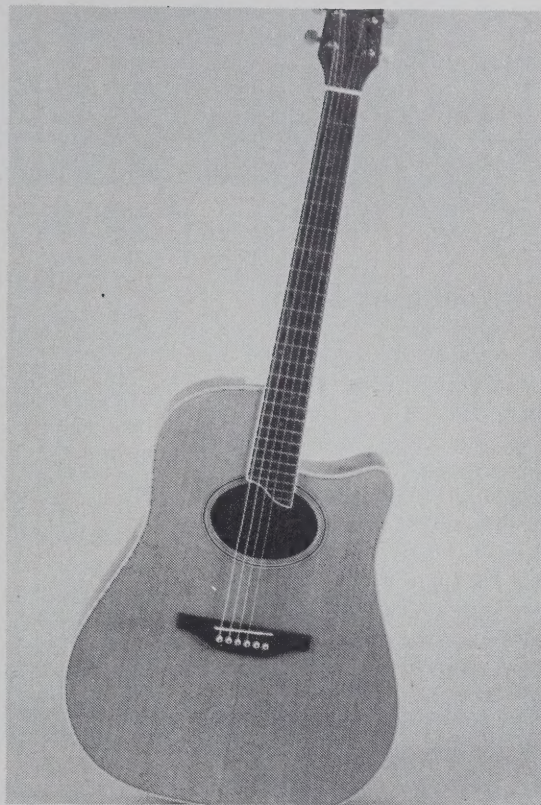
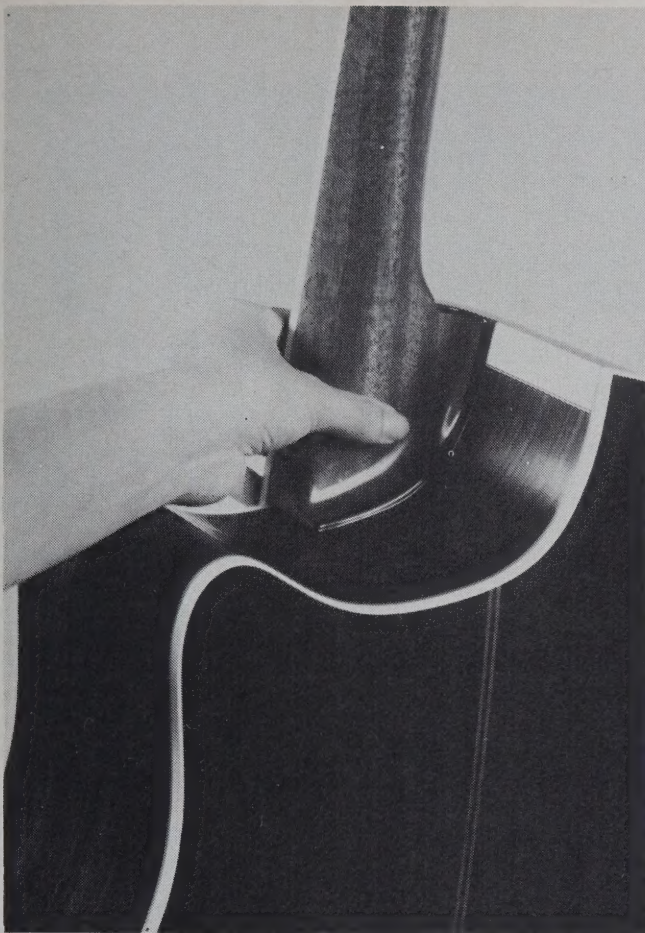
Laney, the highly respected British amp-maker, introduces its new A-30MV 30-watt tube head, with all the high gain hot-rodded circuitry of the MV series in a 30-watt amp. Its four cascaded 12AX7 preamp tubes offer exceptional high gain performance, and the voltage-controlled output stage is powered by two matched 6V6 output tubes. Additional tone shaping is possible with Laney's "active tone shelving," providing extra bass, midrange and treble to slice through any mix — a unique feature. The A-30MV also has an active effect sloop for low-noise operation of rack and pedal effects, and a post-effects line out for direct PA coupling. It's available with two celestion 16 ohm cabinets, the specially designed PT212S, offered in both slant and straight formats. The A-30MV head lists for \$699, while the PT212 cabinet has a suggested list price of \$499. For more info write Laney Amplification, 230 Lexington Drive, Buffalo Grove, IL 60089.

### MARTIN JUMBO ACOUSTIC GUITARS

C.F. Martin, the name in acoustic guitars, has three new jumbo models, the J-18M, J-40MB, and the J-40MC. All three are crafted with a scalloped, braced solid spruce top and a low profile solid mahogany neck. The neck is also a bit wider than usual on the J-18M (1 3/4") and J-40MC (1 7/8") which combined with the low profile design gives an easy, relaxed playing feel. The black gloss finish on the J-40MB has a distinctive look, and that's enhanced by the ebony fingerboard and bridge. Meanwhile the J-40MC's rounded venetian cutaway makes it ideal for players who need access to the entire length of the neck, and like all the new jumbos, it has the scalloped, braced solid spruce top and specially bookmatched rosewood back and sides. Once again the bridge and fingerboard are ebony. For more info on these and other Martin acoustic guitars, write Martin Guitar Co., 510 Sycamore St., Nazareth, PA 18064.







### WASHBURN ACOUSTIC GUITARS

Washburn's two new acoustic guitars, the Lexington and Charleston models, have a feature no other acoustics have: Washburn's exclusive "Stephens Extended Cutaway" (shown in the photo), which allows unlimited access to each note of the two-octave fingerboard. This design is somewhat revolutionary, but it's combined with an attention to traditional craft that makes these guitars well worth checking out. The Charleston DC80 has an aged solid cedar top with bookmatched solid rosewood back and sides, while the Lexington DC60 has an aged select spruce top with figured, bookmatched ovankol back and sides. Both models have 24 nickel silver frets, polished rosewood fingerboard, compensated bone saddles, and deluxe gotoh tuners with pearl buttons. To enhance the new higher notes available through the innovative heelless design, these two new instruments feature a special bracing system with lightweight spruce bracings for deep, resonant bass notes and crisp, tight treble response in each register. The Lexington lists for \$769, the Charleston for \$849. For additional info, write Washburn International Inc., 230 Lexington Drive, Buffalo Grove, IL 60089.

### GHS GUITAR CABLES

GHS's new sound links guitar cables are unlike any other currently marketed guitar cables, combining the latest technology, design and materials. They feature a clean, crisp signal via low capacitance and resistance, so all tones and overtones from your pickup move freely along the cable to the amp; a high-tech carbon-impregnated and highly conductive shielding material giving 100% effective shielding from outside interference; corrosion-free, well-secured plugs with color-coded anodized aluminum jackets and tight-fitting rubber sleeves for maximum strain relief where needed; and quiet, easy to handle durability with three-layer fully vulcanized polyolefin, for a strong, lightweight, kink- and curl-free cable. They come in black, red, blue or white, and in 20 foot, 10 foot, and 6 foot lengths, listing for \$25.50, \$19.50, and \$17.50 respectively. For more info write GHS Corp., 2813 Wilber Ave., Battle Creek, MI 49015.





# STAR TALK

## Metal's Biggest Stars Reveal Their Secrets.

by Adrienne Stone

Each month, *Star Talk* brings you personal stories from some of your favorite rock stars. Do you lose sleep at night wondering how Nikki Sixx maintains his muscular physique? Do you daydream about what C.C. DeVille misses most when he's on the road? Do you spend hours pondering what sport Joe Elliott indulges in during his spare time? You might be spending too much time with your headphones blasting at "10" ... or you might have a very valid reason for asking *Star Talk* for help.

Here's your chance to ask your favorite stars your very own mind-boggling questions. *Star Talk* will hunt them down (to the ends of the earth... or at least to Brooklyn!) to answer you. Just send your questions to: *Star Talk*, c/o Hit Parader Magazine, Charlton Building, Derby, CT 06418.

*This month's question: Rock stars are always complaining that they only eat junk food when they're on the road. I'd like to know what favorite food they'd prefer to eat. (Jennie Lee Carter, Austin, Texas)*

**JEFF PILSON (Dokken):** "All of us in Dokken are very health oriented. Backstage, we have lots of raw vegetables and juice. Personally, I love avocados and sushi. California food all the way. I also have a 'closet food' that I really like — peanut butter and bananas. It's real high energy and tastes great."

**AXL ROSE (Guns N' Roses):** "I love steak. My favorite recipe is soaking steak in beer for 24 hours and adding some Jack Daniels to it. Then you cook it the next day. It tastes absolutely incredible!"

**PHIL COLLEN (Def Leppard):** "Well, I'm a really strict vegetarian, so I don't eat anything that's got meat, fish, eggs, cheese or anything like that in it. That kind of limits things, so I eat a lot of Indian food. Good, spicy Indian food — the hotter the better. In fact, I went to India this year when we had a little break. It was really hot. Too hot for tanning. It was really weird, but it was good fun."

**JACK RUSSELL (Great White):** "I love sushi. I could eat sushi every day. Really! There's a place in Redondo Beach that has a sushi bar where you can eat all you want for a set price. I really clean up when I go there! I also do a lot of fishing, so I can get my own fish, but nothing beats California sushi."

**JON BON JOVI:** "I like Mexican food. I love spicy stuff, like pizza. I don't usually hang out at the Hard Rock Cafe, 'cause I don't feel comfortable (making the scene), but the food there happens to be real good." (Note: These comments were related at a New York City diner, where Jon ordered a club sandwich with fries.)

**BLACKIE LAWLESS (W.A.S.P.):** "Anything spicy. There's a real good Mexican restaurant in Los Angeles that's got super-spicy food and killer Margueritas. Indian food is a different kind of spicy, but I like

that too. But nothing beats my manager's [Rod Smallwood] spicy chili. It's so hot, there are very few people who can handle it without running for a glass of water."

**ROSS THE BOSS (Manowar):** "Anything with spice! There's a Chinese restaurant in Chinatown in New York where I've been going ever since I was a little kid. They have the best squid and clams and spicy dishes. When we're touring England, I like to go to the Indian restaurants there. Once, in Birmingham, I went to an Indian restaurant with some friends who are spicy-food junkies. We asked for the spiciest dish on the menu and the people who owned the place tried to talk us out of it. We insisted that we wanted the super-spicy stuff, and when they brought it, they all stood around watching us eat 'cause they'd never seen white people eat Indian hot spices before. It was great." □

Paul Natkin/Photo Reserve



W.A.S.P.'s Blackie Lawless: "I'll eat anything spicy."





# Gregg Bissonette and Pearl

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